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TOOKE'S PANTHEON

of the

Heathen Gods

and

ILLUSTRIOUS HEROES.

From the Shortythird London Edition
Revised and corrected as is adapted
to persons of every age & every sex
By a Gentleman of Baltimore

[François Antoine Pomey ?]

TOOKE'S PANTHEON

OF THE

HEATHEN GODS,

AND

ILLUSTRIOUS HEROES.

REVISED FOR

A CLASSICAL COURSE OF EDUCATION;

AND ADAPTED FOR

THE USE OF STUDENTS OF EVERY AGE

AND OF EITHER SEX.

Illustrated with Engravings from new and original designs.

BALTIMORE:
PUBLISHED BY E J. COALE.
1825.

BL720
.P65
1825

DISTRICT OF MARYLAND, *ss.*

BE IT REMEMBERED, that on this fifth day of May, in the forty-first year of the Independence of the United States of America, Edward J. Coale and Nathaniel G. Maxwell, of the said district, have deposited in this office, the title of a book, the right whereof they claim as proprietors in the words following, to wit:—

"Tooke's Pantheon of the Heathen Gods, and Illustrious Heroes. Revised for a classical course of education, and adapted for the use of students of every age, and of either sex. Illustrated with engravings from new and original designs."

In conformity to an act of the Congress of the United States, entitled "An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned;" and also to the act, entitled, "An act supplementary to the act, entitled 'An act for the encouragement of learning, by securing the copies of maps, charts, and books to the authors and proprietors of such copies during the times therein mentioned,' and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

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TO THIS REVISED EDITION OF

TOOKE'S PANTHEON.

THE object of the Editor of this work, is to present a complete summary of Mythology, in a chaste diction, for the study of persons of every age, and of either sex. Without a general knowledge of Heathen Mythology, the immortal writings of Homer, Virgil, Ovid, and others, are almost unintelligible, and their principal beauties lost.

* TOOKE'S PANTHEON is a work which has stood the test of time. It is more than a century since it was published, and the labours and researches of the author are at this day so justly esteemed, that it is used as a class-book in several of our colleges. The sole exception urged by many, is, that the work is occasionally too indelicate in its phraseology, and therefore not well adapted for the youth of either sex. An attempt has been made in this edition to render it free from this objection, by altering or expunging the language or phrases considered improper, while much care has been taken that no fact nor incident, worthy of any note, related by the author, is omitted.

* Andrew Tooke, born in London, 1673, was a learned man, and a very respectable teacher. Though he possessed much property, he was so attached to literature and his habits of life, that he continued in his profession to the end of his days. He published several learned works, among them *The Pantheon*, translated from the Latin of Pomey, a Jesuit of Lyons. Pomey was much distinguished for his *Pantheum Mysticum*, translated by Tooke without acknowledgment. He wrote besides a French and Latin dictionary, and several works which exhibited his great learning in ancient literature. He died at Lyons, in the year 1673; thus it appears that this work was published previous to that year.

While this book may be resorted to, occasionally by gentlemen who have finished their classical course of education, we trust it will be found very useful to both young ladies and young gentlemen prosecuting their studies in polite literature, especially as classical learning has of late become an object of considerable importance in female education.

Thirty new and beautiful outlined plates, drawn from antique statues, have been engraved for this edition by G. FAIRMAN, ESQ. an artist of the first reputation of this country, and the work is printed with good type, on paper of an excellent quality; it is therefore anticipated, that it will meet with a favourable reception, and a liberal support from the classical reader and the heads of colleges, academies and schools, equal to the endeavours of the publishers to render it worthy of their patronage.

QUESTIONS FOR EXAMINATION, for the convenience of teachers, and for the use of students, will be found at the end of each chapter. The table of contents exhibits a brief ANALYSIS of the work.

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INTRODUCTION.

MODERN DESCRIPTION OF THE PANTHEON.

This temple, the most celebrated of those which have escaped the more essential injuries of time, impresses us with a very striking idea of the magnificence of the ancients. From its circular form it has acquired the name of the rotunda. The entrance to it is under a grand portico, supported by sixteen immense columns of the Corinthian order, each of them composed of a single piece of red oriental granite. Of these, eight of them are in front, and sustain an entablature and frontispiece of the most beautiful proportion which architecture can boast. The circumference of each of these columns is fourteen feet; and the height, independent of the base and capital, which are of white marble, two and forty. The inside of the temple is supplied with light through one circular aperture, the diameter of which is six and twenty feet, and to which there is an ascent by a staircase consisting of an hundred and ninety steps. The gallery over the principal altar of a semicircular form, is obtained from the thickness of the wall, and supported by pillars of yellow marble. On every side are chapels adorned also with columns of yellow marble, and with pilasters crowned with an entablature of white marble, which extends round the building. The walls and the pavement are cased with marble. The whole presents us with an assemblage of rare beauty; and we cannot but regret the

loss of its statues and some of its other original ornaments; which would still improve the magnificence of its effect.

The bronze ornaments of the dome were removed in the pontificate of Urban VIII. for the purpose of forming the canopy of the great altar in St. Peter's. We know that the bronze gates ornamented with bass-relief, were taken away by Genseric, king of the Vandals, and were lost in the sea of Sicily.

THE

FABULOUS HISTORIES

OF THE

HEATHEN GODS.

CHAPTER I.

THE APPROACH TO THE PANTHEON.—THE ORIGIN OF IDOLATRY.

THE Fabulous *Pantheon*, is, as its name imports, the *Temple of all the Gods*, which the superstitious folly of men have feigned through a gross ignorance of the true and only God.

It may be right to give some account of the Pantheon, of which you have a view in the plate that faces the title page. It is uncertain by whom this beautiful edifice was erected: some suppose it to have been built by Agrippa, the son-in-law of Augustus; but others contend that he only enlarged and adorned it, and added to it a magnificent portico. Its body is cylindrical, and its roof or dome spherical; its inner diameter was one hundred and forty-four feet, and the height from the pavement to the grand aperture, on its top, was also one hundred and forty-four feet. Its exterior was built after the Corinthian order of architecture. The inner circumference is divided into seven grand niches, six of which are flat at the top, but the seventh, which is opposite to the entrance, is arched. Before each niche are two columns of antique yellow marble, fluted, and of one entire block. The whole wall of the temple, as high as the grand cornice inclusive, is cased with different kinds of precious marble, in compartments. The frieze is

entirely of porphyry. Above the grand cornice rises an attic, in which are wrought, at equal distances, fourteen oblong square niches, between each of which were four marble pilasters, and between the pillars, marble tables of various kinds. This attic had a complete entablature; but the cornice projected less than that of the grand order below. The spherical roof springs from the cornice, which is divided by bands that cross each other like the meridians and parallels of an artificial terrestrial globe. The spaces between the bands decrease in size as they approach the top of the roof, to which they do not reach, there being a considerable space left plain, between them and the great opening.

The walls below were formerly decorated with works of carved brass or silver, and the roof was covered on the outside with plates of gilded bronze. The portico is composed of sixteen columns of granite, four feet in diameter, eight of which stand in front, with an equal intercolumniation. To these columns is a pediment, whose tympanum, or flat, was ornamented with bass-reliefs in brass: the cross beams, which formed the ceiling of the portico, were covered with the same metal, and so were the doors. Such *was* the Pantheon, the richness and magnificence of which induced Pliny, and others, to rank it among the wonders of the world. This temple subsisted in all its grandeur, till the incursion of Alaric, who plundered it of its precious metals. The building continues to this day; but it was, in the beginning of the seventh century, converted, by Boniface IV. into a Christian church, and dedicated to the "Virgin Mary, and all the saints."

The causes which have chiefly conduced to the establishment and continuance of idolatry are thus enumerated:

1. *The first cause of idolatry was the extreme folly, and vain glory of men.* who have denied to Him.

who is the inexhausted fountain of all good, the honours which they have attributed to muddy streams: "Digging," as the prophet Jeremiah complains, "to themselves broken and dirty cisterns, and neglecting and forsaking the most pure fountain of living waters." It ordinarily happened after this manner: if any one excelled in stature of body, if he were endued with greatness of mind, or noted for clearness of wit, he first gained to himself the admiration of the ignorant vulgar; this admiration was by degrees turned into a profound respect, till at length they paid him greater honour than men ought to receive, and ranked the man among the number of gods; while the more prudent were either carried away by the torrent of the vulgar opinion, or were unable or afraid to resist it.

2. *The sordid flattery of subjects toward their princes, was a second cause of Idolatry.* To gratify their vanity, to flatter their pride, and to soothe them in their self-conceit, they erected altars, and set the images of their princes on them; to which they offered incense, in like manner as to the gods; and not unfrequently, while they were living.

3. *A third cause of Idolatry, was an immoderate love of immortality in many;* who studied to attain it, by leaving effigies of themselves behind them; imagining that their names would still be preserved from the power of death and time, so long as they lived in brass, or in statues of marble, after their funerals.

4. *A desire of perpetuating the memories of excellent and useful men to future ages, was the fourth cause of Idolatry.* For to make the memory of such men eternal, and their names immortal, they made them gods, or rather called them so.

The contriver and assertor of false gods was Ninus, the first king of the Assyrians, who, to render the name of his father Belus, or Nimrod, immortal,

worshipped him with divine honours after his death, which is thus accounted for:

After Ninus had conquered many nations far and near, and built the city called after his name, Nineveh; in a public assembly of the Babylonians he extolled his father Belus, the founder of the empire and city of Babylon, beyond all measure, representing him not only worthy of perpetual honour among all posterity, but also of an immortality among the gods above. He then exhibited a statue of him, curiously and neatly made, to which he commanded them to pay the same reverence that they would have given to Belus while alive; he also appointed it to be a common sanctuary to the miserable, and ordained, "that if at any time an offender should fly to this statue, it should not be lawful to force him away to punishment." This privilege easily procured so great a veneration to the dead prince, that he was thought more than a man, and, therefore, was created a god, and called Jupiter, or, as others write, Saturn of Babylon; where a most magnificent temple was erected to him by his son.

After this beginning of Idolatry, several nations formed to themselves gods; receiving into that number not only mortal and dead men, but brutes also; and even the most mean and pitiful inanimate things. For it is evident from the authority of innumerable writers, that the Africans worshipped the heavens as a god; the Persians adored fire, water, and the winds; the Lybians, the sun and moon; the Thebans, sheep and weasels; the Babylonians of Memphis, a whale; the inhabitants of Mendes, a goat; the Thessalanians, storks; the Syrophœnicians, doves; the Egyptians, dogs, cats, crocodiles and hawks; nay, leeks, onions, and garlic. Which most senseless folly Juvenal wittily exposes.

"O sanctas gentes, quibus hæc nascuntur in hortis
Numina"———

Religious nations sure, and bless'd abodes,
Where ev'ry orchard is o'errun with gods.

The ancient Romans, who were so superior in arms, in arts, in eloquence, and in almost every thing that can adorn human nature, were plunged into the grossest idolatry. They reckoned among their gods not only beasts and things void of all sense, but, which is a far greater madness, they sometimes worshipped as gods, the very worst of mankind.

Besides their own country gods, and family gods, they worshipped all strange deities that came to the city, and which were made free of it. Whence it came to pass, in time, that when they saw their precincts too narrow to contain so many, necessity forced them to send their gods into colonies, as they did their men.

QUESTIONS FOR EXAMINATION ON THE FOREGOING CHAPTER.

What is meant by the Fabulous Pantheon?
Give some account of the Pantheon at Rome.
To what purpose was it devoted by Pope Boniface?
What causes have conspired to the establishment of Idolatry?
Who was the contriver of false gods, and how is the circumstance accounted for?
Whom or what did the Africans, Persians, and others worship as gods?
Did the ancient Romans exhibit more wisdom in this respect?
To what had they recourse when their deities became very numerous?

CHAPTER II.

THE ENTRANCE INTO THE PANTHEON. A DISTRIBUTION OF THE GODS INTO SEVERAL CLASSES.

As the *Roman people* were distributed into three ranks; namely, of **senators* or *noblemen*, *knights* or *gentlemen*, *plebeans* or *citizens;* as also into †*noble*,

* Patricii, equites, et plebeii. † Nobiles, novi, et ignobiles. Cic. pro Muræn.

new-raised, and *ignoble;* (of which the *new-raised* were those who did not receive their nobility from their ancestors, but obtained it themselves by their own virtue;) so the *Roman gods* were divided, as it were, into three classes.

The *first* class is of *superior gods*, *Dii majorum gentium*, for the people paid to them a higher degree of worship; because they imagined that these gods were more eminently employed in the government of this world. These were called also *select*, because they had always the title of *celestial* gods, and were famous and eminent above others, of extraordinary authority and renown. Twelve of these were styled *consentes;* because, in affairs of great importance, *Jupiter* admitted them into his council. The images of these were fixed in the Forum at Rome: six of them were males, and six females; commonly, without other additions, called *The Twelve gods;* and whose names Ennius comprises in a distich.

Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars,
Mercurius, Neptunus, Jupiter, Vulcanus, Apollo.

These *twelve gods* were believed to preside over the *twelve months;* to each of them was allotted a month; *January* to *Juno*, *February* to *Neptune*, *March* to *Minerva*, *April* to *Venus*, *May* to *Apollo*, *June* to *Mercury*, *July* to *Jupiter*, *August* to *Ceres*, *September* to *Vulcan*, *October* to *Mars*, *November* to *Diana*, *December* to *Vesta*. They likewise presided over the twelve celestial signs. If to these twelve *Dii Consentes*, you add the eight following, *Janus*, *Saturnus*, *Genius*, *Sol*, *Pluto*, *Bacchus*, *Tellus*, and *Luna*, you will have twenty, that is, all the *select gods*.

The *second* class contains the gods of lower rank and dignity, who were styled *Dii Minorum Gentium;* because they shine with a less degree of glory, and have been placed among the gods, as Cicero says, by

their own merits. Whence they are called also *Adscriptitii*, *Minuscularii*, *Putatii*, and *Indigetes:* because now they wanted nothing; or because, being translated from this earth into heaven, they conversed with the gods; or being fixed, as it were, to certain places, committed peculiarly to their care, they dwelt in them, to perform the duty intrusted to them. Thus Æneas was made a god, by his mother Venus, in the manner described by Ovid:

> His better parts by lustral waves refin'd,
> More pure and nearer to ethereal mind;
> With gums of fragrant scent the goddess strews,
> And on his features breathes ambrosial dews.
> Thus deified, new honours Rome decrees,
> Shrines, festivals; and styles him Indiges.—*Met.* 14.

The gods of the *third* and *lower* class, are sometimes called *Minuti*, *Vesci*, and *Miscellanei*, but more usually *Semones*, whose merits were not sufficient to gain them a place among the *celestial gods;* yet their virtues were such, that the people thought them superior to mortal men. They were called *Patellarii*, from certain small dishes, in which the ancients offered to the gods their sacrifices, of which Ovid makes mention:

> To Vesta's deity, with humble mess,
> In cleanly dish serv'd up, they now address.

To these we ought to adjoin the gods called *Novensiles*, which the Sabines brought to Rome by the command of king Tatius; and which were so named, and some say, because they were latest of all reckoned among the gods; or because they were presidents over the changes, by which the things of this world subsist. Circius believes them to have been the strange gods of conquered nations; whereof the numbers were so vast, that it was thought fit to call all in general *Novensiles*, lest they should forget any of them. And lastly, to this class also we must refer

those gods and goddesses by whose help and means, as Cicero says, men are advanced to heaven, and obtain a place among the gods; of which sort are the principal virtues, as we shall show in the proper place.

QUESTIONS FOR EXAMINATION.

Were the heathen gods, all of one degree of rank; if not, into how many classes were they divided?
What is said of the first class?
Why were they called *select?*
Why were some of them called *consentes?*
Over what did the twelve gods preside? Enumerate them.
Which others make up the twenty Select gods?
Which is the second class of gods, and why are they so styled?
What are the gods of the third class, and how are they denominated?
What are the "Novensiles?"

CHAPTER III.

A SUPPOSED VIEW OF THE PANTHEON. A MORE COMMODIOUS DIVISION OF THE GODS.

HAVING already described to you the structure and ornaments of this wonderful building, within the niches of which the statues of the gods were placed, it is right you should be informed, that the three classes, mentioned above, are here divided into six, and painted upon the several parts of the Pantheon. 1. The *celestial* gods and goddesses are upon an arch. 2. The *terrestrial*, upon the wall on the right hand. 3. The *marine* and *river* gods upon the wall on the left. 4. The *infernal*, upon the lower compartment by the pavement. 5. The *minuti* or *semones*, and *miscellanei*, before you. 6. The *adscriptitii* and *indigetes* behind you. Our discourse shall likewise consist of six parts; in each of which I shall lay before you whatever I have found most remarkable among the

best authors upon this subject. Let us, however first sit down together awhile; and, as the place is free from company, we will take a deliberate view of the whole army of gods, and inspect them one after another; beginning, as is fit, with the *celestial*, and so with *Jove*, according to the direction of the poet:

"Ab Jove principium Musæ: Jovis omnia plena."
Virg. Ecl. 3.

From the great father of the Gods above
My Muse begins: for all is full of Jove.

QUESTIONS FOR EXAMINATION

Into how many classes are the gods in the pantheon divided?
How are they ranged?
Whence does the description begin?
Repeat the line from Virgil and translation.

PART I.

OF THE CELESTIAL DEITIES.

CHAPTER I.

SEC. I.—JUPITER. HIS IMAGE.

The gods commonly called celestial, are Jupiter, Apollo, Mars, Mercury, and Bacchus. The celestial goddesses are Juno, Vesta, Minerva or Pallas, Venus, Luna, and Bellona.

We will begin with Jupiter,* the father and king of gods and men, whom you see sitting in a throne of ivory and gold, under a rich canopy, with a beard, holding thunder in his right hand, which he brandishes against the giants at his feet, whom he formerly conquered. His sceptre, they say, is made of cypress, which is a symbol of the eternity of his empire, because that wood is free from corruption. On his sceptre sits an eagle, either because he was brought up by it, or because an eagle resting upon his head, portended his reign, or because in his wars with the giants an eagle brought him his thunder; and thence received the title of *Jupiter's armour bearer.*

He wears golden shoes, and an embroidered cloak, adorned with various flowers and figures of animals. This cloak, it is reported, Dionysius the tyrant took from him in Sicily, and giving him a woollen cloak instead of it, said, "That would be more convenient for him in all seasons, since it was warmer in the

* Divûm pater atque hominum rex. Virg. Æn. 1.

H. Moses del. G. Fairman sculp.

JUPITER

winter, and much lighter in the summer." Yet you must not be surprised, if by chance you should see him in another place, and in another dress, for he is wont to be decked in several fashions, according to the various names he assumes, and according to the diversity of the people among whom he is worshipped. You may see him among the Lacedæmonians without ears; whereas the Cretans are so liberal to him in this particular, that they give him four. So much for the figure of Jupiter.

QUESTIONS FOR EXAMINATION.

Which are the celestial gods?
Who is Jupiter?
Of what is his sceptre the symbol?
What does the eagle on his sceptre denote?
What happened to him with respect to his cloak?
How was he represented by the Lacedæmonians and Cretans?

SEC. 2. JUPITER'S DESCENT AND EDUCATION.

Those who were skilled in the Heathen Theology, reckon up three Jupiters; of which the first and second were born in Arcadia. The father of the one was Æther; from whom Proserpine and Liber are said to be born. The father of the other was Cœlus; he is said to have begot Minerva. The third was a Cretan, the son of Saturn, whose tomb is yet extant in the isle of Crete. But Varro reckoned up three hundred Jupiters; and others mention a much larger number; for there was hardly any nation that did not worship a Jupiter of their own, and suppose him to be born among themselves. But of all these, the most famous Jupiter, according to the general opinion, is he, whose mother was Ops, and whose father was Saturn; to whom therefore all that the poets fabulously wrote about the other Jupiters is usually ascribed.

He was educated at the place where he was born, that is, upon the mountain Ida in Crete, but it is not

agreed by whom he was brought up. Some affirm, that he was educated by the Curetes and Corybantes; some say, by the Nymphs, and some, by Amalthæa, the daughter of Mellissus, king of Crete. Others, on the contrary, have recorded, that the bees fed him with honey; and some maintain, that a goat gave him milk. Not a few say, that he was nourished by doves; some, by an eagle; many, by a bear. And further, it is the opinion of some concerning the aforesaid Amalthæa, that she was not the daughter of Mellissus, as we have mentioned; but the very goat which suckled Jupiter, whose horn he gave afterwards to his nurses, with this admirable privilege, "that whoever possessed it should immediately obtain every thing that he desired." They add besides, that after this goat was dead, Jupiter took the skin and made a shield of it; with which he singly combated the giants; whence that shield was called *Ægis*, from a Greek word that signifies a *she goat*, which at last he restored to life again, and, giving her a new skin, placed her among the celestial constellations.

QUESTIONS FOR EXAMINATION.

How many Jupiters were there, and whence do they derive their origin?
Which was the most famous Jupiter?
What is ascribed to him?
Where was he educated?
What do authors say of those who brought him up?
What is said of the horn of the goat which is thought to have suckled Jupiter?
Why was his shield called the Ægis?

SEC. 3.—EXPLOITS OF JUPITER.

He overcame, in war, the Titans and the Giants, of whom we shall say more when we speak of Saturn. He also delivered his father Saturn from imprisonment; but afterwards deposed him from the throne, and banished him for a conspiracy, and then divided

the paternal inheritance with his two brothers, Neptune and Pluto. In fine, he so assisted and obliged all mankind by the great favours which he did, that he not only thence obtained the name of Jupiter, but he was advanced also to divine honours, and was esteemed the common father both of gods and men. Among some of his most illustrious actions, we ought to remember the story of Lycaon. For when Jupiter had heard a report concerning the wickedness and great impiety of men, it is said that he descended from heaven to the earth, to know the real truth of it; and that being come into the house of Lycaon, king of Arcadia, where he declared himself to be a god, while others were preparing sacrifices for him, Lycaon derided him: nor did he stop here, but being desirous to try whether Jupiter was a god, he kills one of his domestic servants, roasts and boils the flesh of him, and sets it on the table as a banquet for Jupiter; who, abhorring the wretch's barbarity, fired the palace with lightning, and turned Lycaon into a wolf. *Ovid Met.* 1.

With respect to his other exploits, some of them are absurd; others are highly criminal, if taken in a literal sense. But it is supposed by the Abbe Banier and other learned writers on this subject, that they are merely allegorical, and conceal some meaning, at present either lost to us or open to conjecture. 1st. Such for instance his having wooed his sister, Juno, in the shape of a crow; an ill-boding fowl one would suppose, not very likely to captivate the heart of a tender maid, but, perhaps, the croaking thing might take very well with a *termagant*, such as she has been described to be. 2d. Next, that he overcame the innocence of Danae, daughter of Acrisius, king of the Argives; this monarch being forewarned by the oracle that he would perish by the hand of his grandson shut up his only child in a tower; Jupiter, however assumed the shape of

a shining metal called *gold*, (in which no small portion of his divinity has ever since resided,) and descending through the roof, fell into the lady's lap. 3d. At another time he flew into the arms of Leda, the wife of Tyndarus, in the shape of a beautiful swan. 4th. In the likeness of a wild satyr, he behaved like a ruffian to Antiope, the wife of Lycus, king of Thebes. 5th. He imposed upon Alcmena by assuming the figure of her husband Amphitryon. 6th. In the shape of *fire* he won the heart of Egina, the daughter of Asopus, king of Boetia. 7th. He deceived Calisto by counterfeiting the modesty and countenance of Diana; yet, he shamefully abandoned her to the cruel persecution of Juno, who transformed her into a *bear;* but, however, commiserating her condition, he placed her and her son Arcas both in the heavens. Calisto is said to be the great bear and Arcas the little. 8th. He sent an eagle to snatch away Ganymede, the son of Tros, as he hunted upon the mountain Ida. Or rather he himself, being changed into an eagle, took him unto his claws, and carried him up to heaven. He offered the same violence to Asteria; the daughter of Cœus, a young lady of the greatest modesty, to whom he appeared in the shape of an eagle, and carried her away in his talons. 9th. Personally attached to Europa, daughter of Agenor, king of Phœnicia, he ordered Mercury to convey her to the seashore, where, having transformed himself into a bull, he took her upon his back and transported her into Crete. The bull is supposed to have been the ship upon which a bull was painted, in which Europa was carried away. In like manner the horse Pegasus, which was painted upon Bellerophon's ship, and the ram, which was painted on that of Phryxus and Helle, created ample matter of fiction for the poets. But to return to our fable: Agenor immediately ordered his son Cadmus to travel, and search every where for his sister Europa; which he did, but could

no where find her. Cadmus dared not return without her, because, by a sentence not less unjust to him than kind to his sister, his father had banished him for ever unless he found her. Wherefore he built the city of Thebes, not far from the mountain Parnassus; and as it happened that his companions, who were with him were devoured by a certain serpent, while they went for water; he, to avenge their death, slew that serpent; whose teeth he took out, and, by the advice of Minerva, sowed them in the ground; and suddenly sprouted up a harvest of armed soldiers, who, quarrelling among themselves, with the same speed that they grew up, mowed one another down, excepting five only, by whom that country was peopled afterward. At length Cadmus and his wife Hermione, after much experience, and many proofs of the inconstancy of fortune, were changed into serpents.

He is said to have invented sixteen of the letters of the Greek alphabet; α, β, γ, δ, ε, ι, κ, λ, μ, ν, ο, π, ρ, σ, τ, υ, which, in the time of the judges of Israel, he brought out of Phœnicia into Greece: two hundred and fifty years after this, Palamedes added four more letters, namely, ξ, θ, φ, χ, in the time of the siege of Troy; although some affirm that Epicharmus invented the letters θ and χ: and six hundred and fifty years after the siege of Troy, Simonides invented the other four letters, namely, η, ω, ζ, ψ. Cadmus is also said to have taught the manner of writing in prose; and that he was the first among the Greeks who consecrated statues to the honour of the gods.

QUESTIONS FOR EXAMINATION.

Mention some of the exploits of Jupiter?
How did he derive his name and honours?
What did he to Lycaon, and why?
What is his other exploits?
What happened to Calisto?

What circumstance occurred to Ganymede and Asteria?
Explain the fable respecting Europa?
What did Agenor do to recover his daughter?
What city did Cadmus build, and what exploit did he perform on a serpent?
Which of the letters of the Greek alphabet did Cadmus invent?
Who added the others, and when?
What besides did Cadmus do for the benefit of mankind?

SEC. 4.—THE NAMES OF JUPITER,

Can hardly be numbered; so many did he obtain, either from the places where he lived and was worshipped, or from the things that he did. The most remarkable shall be given alphabetically.

The Greeks called him Ammon, or Hammon, which name signifies *sandy*. He obtained this name first in Lybia, where he was worshipped, under the figure of a ram; because, when Bacchus was athirst in the fabulous deserts of Arabia, and implored the assistance of Jupiter, Jupiter appeared in the form of a ram, opened a fountain with his foot, and discovered it to him. But others give this reason, because Jupiter in war wore a helmet, whose crest was a ram's head.

The Babylonians and Assyrians, whom he governed, called him Belus, who was the impious author of idolatry: and because of the uncertainty of his descent, they believed that he had neither father nor mother; and, therefore, he was thought the first of all gods. In different places, and languages, he was afterwards called Beel, Baal, Beelphegor, Beelzebub, and Belzemen.

Jupiter was called Capitolinus, from the Capitoline hill, upon the top of which he had the first temple that ever was built in Rome; this Tarquin the Elder determined to build, Tarquin the Proud did build, and Horatius, the consul, dedicated.

He was also called Tarpeius, from the Tarpeian rock, on which this temple was built. He was likewise styled Optimus Maximus, from his power and willingness to profit all men.

He was also called Custos. There is in Nero's coins an image of him sitting on his throne, which bears in one hand thunder, and in the other a spear, with this inscription, *Jupiter Custos*.

In some forms of oaths he was commonly called Diespiter, the father of light; as we shall further remark presently under the word *Lapis;* and to the same purpose he was by the Cretans called Dies.

The title of Dodonæus was given him from the city Dodona in Chaonia, which was so called from Dodona, a nymph of the sea. Near to this city there was a grove sacred to Jupiter, which was planted with oaks; and famous, because it was the most ancient oracle of all Greece. Two doves delivered responses there to those who consulted it: or, as others used to say, the leaves of the oaks themselves became vocal, and gave forth oracles.

He was named Elicius, because the prayers of men may bring him down from heaven.

Quod cœlo precibus eliciatur.

"Eliciunt cœlo te Jupiter, unde Minores
Nunc quoque te celebrant, Eliciumque vocant."—
Fast 3.

Jove can't resist the just man's cries,
They bring him down, e'en from the skies;
Hence he's Elicius call'd.

The name Feretrius is given him, because he smites his enemies, or because he is the giver of peace; for when peace was made, the sceptre by which the ambassadors swore, and the flint-stone on which they confirmed their agreement, were brought out of his temple: or lastly, because, after they had overcome their enemies, they carried the grand spoils (*spolia opima*) to his temple. Romulus first presented such spoils to Jupiter, after he had slain Acron, king of Cænina; and Cornelius Gallus offered the same spoils, after he had conquered Tolumnius, king of Hetruria; and thirdly, M. Marcellus,

when he had vanquished Viridomarus, king of the Gauls, as we read in Virgil:

"Tertiaque arma Patri suspendet capta Quirino."

And the third spoils shall grace Feretrian Jove.—Æn. 6

Those spoils were called *opima*, which one general took from the other in battle.

Fulminator, or Ceraunius, in Greek Κεραυνιος, is Jupiter's title, from hurling thunder, which is thought to be his proper office, if we believe the poet:

"———O qui res hominumque Deùmque
Æternis regis imperiis, et fulmine terres."—
Virg. Æn. 1. 229.

O king of gods and men, whose awful hand
Disperses thunder on the seas and land;
Dispensing all with absolute command.

In Lycia they worshipped him under the name of Gragus, Γραψιος [*Grapsios*] and Genitor.

In Ægium, about the seacoast, he is said to have had a temple with the name of Homogynus.

At Præneste he was called Imperator. There was a most famous statue of him at that place, afterward translated to Rome.

He was called Latialis, because he was worshipped in Latium, a country of Italy; whence the Latin festivals are denominated, to which all the inhabitants of those cities of Italy resorted, who desired to be partakers of the solemnity; and brought to Jupiter several oblations; particularly, a bull was sacrificed at that time, in the common name of them all, of which every one took a part.

The name Lapis, or as others write, Lapideus, was given him by the Romans, who believed that an oath* made in the name of Jupiter Lapis, was the most solemn of all oaths. And it is derived either

* Juramentum per Jovem Lapidem omnium sanctissimum. Cic. 7. ep. 12.

from the stone which was presented to Saturn by his wife Ops, who said it was Jupiter, in which sense Eusebius says, that Lapis reigned in Crete ; or from the flint-stone, which, in making bargains, the swearer held in his hand, and said, *" If knowingly I deceive, so let Diespiter, saving the city and the capitol, cast me away from all that is good, as I cast away this stone ;" upon which he threw the stone away. The Romans had another form, not unlike to this, of making bargains, which may be mentioned here : †" If with evil intention I at any time deceive ; upon that day, O ! Jupiter, so strike thou me, as I shall this day strike this swine ; and so much the more strike thou, as thou art the more able and skilful to do it ;" he then struck down the swine.

In the language of the people of Campania, he is called Lucetius, from *lux ;* and among the Latins Diespiter, from *dies*. Which names were given to Jupiter, " because he cheers and comforts us with the light of the day, as much as with life itself :" or, because he was believed to be the father of light.

The people of Elis used to celebrate him by the title of Martius.

He was also called Muscarius, because he drove away the flies : for when the religious exercises of Hercules were interrupted by a multitude of flies, he immediately offered a sacrifice to Jupiter, which being finished, all the flies flew away.

He was styled Nicephorus, that is, carrying victory : and by the oracle of Jupiter Nicephorus, emperor Adrian was told, that he should be promoted to the empire. Livy often mentions him ; and ma-

* Si sciens fallo, me Diespiter, salva urbe arceque, bonis ejiciat ut ego hunc lapidem.— Fest ap. Lil.

† Si dolo malo aliquando fallam, tu illo die, Jupiter, me sic ferito, ut ego hunc porcum hodie feriam ; tantoque magis ferito, quanto magis potes, pollesque. Liv. l. 1

ny coins are extant, in which is the image of Jupiter bearing victory in his hand.

He was called Opitulus, or Opitulator, the *helper*, and Centipeda, from his stability; because those things stand secure and firm which have many feet. He was called Stabilitor and Tigellus, because he supports the world: Almus and Alumnus, because he cherishes all things.

He was styled Olympius, from Olympus, the name of the master who taught him, and of the heaven wherein he resides, or of a city which stood near the mountain Olympus, and was anciently celebrated far and near, because there a temple was dedicated to Jupiter, and games solemnized every five years. To this Jupiter Olympus, the first cup was sacrificed in their festivals.

When the Gauls besieged the capitol, an altar was erected to Jupiter Pistor; because he put it into the minds of the Romans, to make loaves of bread, and throw them into the Gaul's tents; upon which the siege was raised.

The Athenians erected a statue to him, and worshipped it upon the mountain Hymettus, giving him in that place the title of Pluvius; this title is mentioned by Tibullus:

"Arida nec Pluvio supplicat herba Jovi."

Prædator was also his name, not because he protected robbers, but because out of all the booty taken from the enemy, one part was due to him. For when the Romans went to war, they used to devote to the gods a part of the spoil that they should get, and for that reason there was a temple at Rome dedicated to Jupiter Prædator.

He was styled Quirinus, as appears by that verse of Virgil, cited above, when we spoke of the name of Feretrius.

Rex and Regnator are his common titles in Virgil, Homer, and Ennius.

Jupiter was also called Stator, which title he first had from Romulus on this occasion: when Romulus was fighting with the Sabines, his soldiers began to fly; upon which Romulus, as Livy relates, thus prayed to Jupiter:* "O! thou father of the gods and mankind, at this place at least drive back the enemy, take away the fear of the Romans, and stop their dishonourable flight. And I vow to build a temple to thee upon the same place, that shall bear the name of Jupiter Stator, for a monument to posterity, that it was from thy immediate assistance that Rome received its preservation." After this prayer the soldiers stopped, and returning again to the battle, obtained the victory; upon which Romulus consecrated a temple to Jupiter Stator.

The Greeks called him Σωτηρ [*Soter*] Servator, the *saviour*, because he delivered them from the Medes. Conservator also was his title, as appears from divers of Dioclesian's coins, on which were his effigies, with thunder brandished in his right hand, and a spear in his left; with this inscription: *Conservatori*. In others, instead of thunder, he holds forth a little image of victory, with this inscription: *Jovi Conservatori Orbis, To Jupiter the conservator of the world.*

The augurs called him Tonans and Fulgens. And emperor Augustus dedicated a temple to him, so called; wherein was a statue of Jupiter, to which a little bell was fastened. He is also called Βροντατος [*Brontaios*] by Orpheus; and Tonitrualis, the thunderer, by Apuleius; and an inscription is to be seen upon a stone at Rome, *Jovi Brontonti.*

* Tu pater Deum hominumque, hinc saltem arce hostem, deme terrorem Romanis, fugamque fœdam siste. Hic ego tibi templum Statori Jovi, quod monumentum sit posteris tua præsenti ope servatam urbem esse, voveo. Liv. l. 1.

Trioculus, Τριοφθαλμος [*Triopthalmos*] was an epithet given him by the Grecians, who thought that he had three eyes, with one of which he observed the affairs of heaven, with another the affairs of the earth, and with the third he viewed the sea affairs. There was a statue of him, of this kind, in Priamus' palace, at Troy; which, beside the two usual eyes, had a third in the forehead.

Vejovis, or *Vejupiter*, and *Vedius*, that is, "little Jupiter," was his title when he was described without his thunder, viewing angrily short spears which he held in his hand. The Romans accounted him a fatal and noxious deity; and therefore they worshipped him only that he might not hurt them.

Agrippa dedicated a pantheon to Jupiter Ultor, "the avenger;" at Rome, according to Pliny.

He was likewise called Xenius, or Hospitalis, because he was thought the author of the laws and customs concerning hospitality. Whence the Greeks call presents given to strangers *xenia*, as the Latins called them *lautia*.

Ζευς [*Zeus*] is the proper name of Jupiter, because he gives life to animals.

QUESTIONS FOR EXAMINATION.

Had Jupiter many names?
What did the Greeks call him?
What name did he obtain in Lybia?
By whom and on what account was he called Belus?
Why was he called Capitolinus?
Why was he called Tarpeius, and why Optimus Maximus?
How did he obtain the title of Diespiter?
Why was he styled Dodonæus?
Why was he named Elicius?
Explain the reason why the name Feretrius was given him?
Why was he called Fulminator?
What was he called at Præneste?
Why was he called Latialis?
How did he obtain the name Lapis, and from what is it derived?
What was the Roman way of making bargains?
Why was he called Lucetius?

Why was he styled Muscarius, and why Nicephorus?
Why was he denominated Opitulator, Centipeda, Almus, and Ruminus?
On what account was he denominated Olympius, Pistor, Pluvius, Prædator?
What are his titles in Virgil, Homer, and Ennius?
How did he obtain the title Stator?
Why, and by whom was he called Soter?
What was he called by the augurs?
Why was he called Trioculus?
Why was he called Xenius, and why Zeus?

SEC. 5.—THE SIGNIFICATION OF THE FABLE, AND WHAT IS UNDERSTOOD BY THE NAME JUPITER.

Natural philosophers many times think that heaven is meant by the name Jupiter: whence many authors express the thunder and lightning, which came from heaven, by these phrases: *Jove tonante, fulgente, &c.* and in this sense Virgil used the word Olympus.

"Panditur interea domus omnipotentis Olympi." ÆN. 10.
Meanwhile the gates of heaven unfold.

Others have imagined that the air, and the things that are therein contained, as thunder, lightning, rain, meteors, and the like, are signified by the same name. In which sense Horace is to be understood, when he says: *sub Jove*, that is, "in the open air."

Some, on the contrary, call the air Juno, and the fire Jupiter, by which the air being warmed becomes fit for the production of things. Others, again, call the sky Jupiter, and the earth Juno: because out of the earth all things spring; which Virgil has elegantly expressed in the second book of his Georgics:

"Tum pater omnipotens fœcundis imbribis æther,
Conjugis in gremium lætæ descendit, et omnes
Magnus alit, magno commistus corpore, fœtus."

Euripides thought so, when he said that the sky ought to be called *Summus Deus*, "the great God." Plato's opinion was different; for he thought that the sun was Jupiter; and Homer, together with the aforesaid Euripides, thinks that he is fate; which

fate is, according to Cicero's definition,—*"The cause from all eternity why such things as are already past, were done; and why such things as are doing at present, be as they are; and why such things as are to follow hereafter, shall follow accordingly." In short, others by Jupiter understand the soul of the world; which is diffused not only through all human bodies, but likewise through all the parts of the universe, as Virgil poetically describes it:

> ———The heaven and earth's compacted frame,
> And flowing waters, and the starry frame,
> And both the radiant lights, one common soul
> Inspires, and feeds, and animates the whole.
> This active mind, infus'd through all the space,
> Unites and mingles with the mighty mass.—Æn. 6.

Jupiter is usually represented by the ancients as governing the world by his providence; and is described as viewing from an eminence the pursuits and contentions of mankind, and weighing in his scales their fortunes and their merits. He is the moderator of the differences of the gods, and whenever any of the inferior deities asked him a favour, he was disposed to nod his assent:

> He, whose all-conscious eyes the world behold,
> Th' eternal thunderer, sat enthron'd in gold:
> High heav'n the footstool for his feet he makes,
> And wide beneath him, all Olympus shakes.
> He spake; and awful bends his sable brows,
> Shakes his ambrosial curls, and gives the nod;
> The stamp of fate and sanction of the god:
> High heaven, with trembling, the dread signal took,
> And all Olympus to the centre shook.—*Homer.*

All heaven is represented as shaken with his terrors, and neither men nor gods had the temerity to oppose his will:

* Æterna rerum causa; cur ea, quæ preterierint, facta sint; et ea, quæ instant, fiant; et ea, quæ consequentur, futura sint. Cic. de Divin. 1.

H.M. del. G.Fairman sculp.

APOLLO

Then spake th' almighty father as he sat
Enthron'd in gold; and clos'd the great debate,
Th' attentive winds a solemn silence keep;
The wond'ring waves lie level on the deep;
Earth to his centre shook; high heav'n was aw'd,
And all th' immortal pow'rs stood trembling at the god.
Virgil.

QUESTIONS FOR EXAMINATION.

What do philosophers understand by the word Jupiter?
What meaning do others give of it?
What is the example from Horace?
How does Virgil understand it in the Georgics?
Repeat the original and translation?
Give me the opinion of Euripides, Plato, and Homer?
Repeat the lines from the sixth Æneid, and point out the application?
How is Jupiter represented by the ancients?
Repeat the lines from Homer?
How is he represented by Virgil?

CHAPTER II.

SEC. I.—APOLLO. HIS IMAGE AND DESCENT.

Apollo is represented as a beardless youth, with long hair, comely and graceful, who wears a laurel crown, and shines in garments embroidered with gold, with a bow and arrows in one hand, and a harp in the other. He is at other times described holding a shield in one hand and the Graces in the other. And because he has a threefold power in heaven, where he is called Sol; in earth, where he is named Liber Pater; and in hell, where he is styled Apollo; he is usually painted with these three things: a harp, a shield, and arrows. The harp shows that he bears rule in heaven, where all things are full of harmony; the shield describes his office in earth, where he gives health and safety to terrestrial creatures; his arrows show his authority in hell, for whoever he strikes with them, he sends them into hell.

Sometimes he is painted with a crow and a hawk flying over his head, a wolf and a laurel tree on one side, and a swan and a cock on the other; and under his feet grasshoppers creeping. The crow is sacred to him, because he foretells the weather, and shows the different changes of it by the clearness or hoarseness of his voice. The swan is likewise endued with a divination,* because foreseeing his happiness in death, he dies with singing and pleasure. The wolf is not unacceptable to him, not only because he spared his flock when he was a shepherd, but the sharpness of his eyes represents the foresight of prophecy. The laurel tree is of a very hot nature, always flourishing, and conducing to divination and poetic raptures; and the leaves of it put under the pillow, was said to produce true dreams. The hawk has eyes as bright as the sun; the cock foretells his rising; and the grasshoppers so entirely depend on him, that they owe their rise and subsistence to his heat and influence.

There were four Apollos: the first and most ancient of them was born of Vulcan, and was the tutelary god of the Athenians;† the second was a Cretan, a son of one of the Corybantes; the third was born of Jupiter and Latona; the fourth was born in Arcadia, called by the Arcadians, Nomius. But though, as Cicero says, there were so many Apollos, yet the rest of them are seldom mentioned, and all that they did is ascribed to one only, namely, to him that was born of Jupiter and Latona, which is thus represented:

Latona, the daughter of Cœus the Titan, conceived twins by Jupiter: Juno, incensed at it, sent the serpent Python against her; and Latona, to es-

* Cygni non sine causa Apollini dicati sunt, quod ab eo divinationem habere videantur; quia prævidentes quid in morte boni sit, cum cantu et voluptate moriuntur. Cic. Tuscul. 1.

† Banier's Mythology.

cape the serpent, fled into the island of Delos; where she brought forth Apollo and Diana at the same birth.

QUESTIONS FOR EXAMINATION.

How is Apollo represented?
With what things is he painted, and why?
Why are the crow, hawk, wolf, swan, and laurel, consecrated to him?
How many Apollos were there, and which is the principal?
Where was Apollo born, and what was the occasion of his birth at Delos?

SEC. 2.—ACTIONS OF APOLLO.

Apollo was advanced to the highest degree of honour and worship by these four means, viz: by the invention of physic, music, poetry, and rhetoric, which is ascribed to him; and, therefore, he is supposed to preside over the Muses. It is said that he taught the arts of foretelling events, and shooting with arrows; when, therefore, he had benefited mankind infinitely by these favours, they worshipped him as a god. Hear how gloriously he himself repeats his own accomplishments of mind and nature, where he magnifies himself to the flying nymph whom he passionately loved.

———"Nescis, temeraria, nescis
Quem fugias, ideoque fugis———
Jupiter est genitor. Per me quod eritque, fuitque,
Estque, patet. Per me concordant carmina nervis;
Certa quidem nostra est, nostra tamen una sagitta
Certior, in vacuo, quæ vulnera pectore fecit.
Inventum medicina meum est, opiferque per orbem
Dicor; et herbarum est subjecta potentia nobis."
Ov. Met. 1.

Stay, nymph, he cried, I follow not a foe;
Thus from the lion darts the trembling doe:
Thou shunn'st a god, and shunn'st a god that loves.
But think from whom thou dost so rashly fly,
Nor basely born, nor shepherd's swain am I.
———What shall be,
Or is, or ever was, in fate I see.

Mine is the invention of the charming lyre;
Sweet notes and heavenly numbers I inspire.
Sure is my bow, unerring is my dart,
But ah! more deadly his, who pierc'd my heart.
Med'cine is mine; what herbs and simples grow
In fields, in forests, all their powers I know,
And am the great physician call'd below.

His principal actions are as follows:

1. He destroyed all the Cyclops, the forgers of Jupiter's thunderbolts, with his arrows, to revenge the death of Æsculapius, his son, whom Jupiter had killed with thunder, because by the help of his physic he revived the dead. *For this act Apollo was cast down from heaven and deprived of his divinity, exposed to the calamities of the world, and commanded to live in banishment upon the earth. In this distress he was compelled by want to look after Admetus' cattle: where, it is said, he first invented and formed a harp. After this, Mercury got an opportunity to drive away a few of the cattle of his herd by stealth; and while Apollo complained and threatened to punish him, unless he brought the same cattle back again, his harp was also stolen by the same† god; so that his anger was changed to laughter.

2. He raised the walls of the city of Troy, by the music of his harp alone; if we may believe the poet:

"Ilion aspices, firmataque turribus altis
Mœni, Apollinæ structa canore lyræ."—*Ovid. Ep. Parid.*

Troy you shall see, and walls divine admire;
Built by the music of Apollo's lyre.

Some say that there was a stone, upon which Apollo only laid down his harp, and the stone by the touch became so melodious, that whenever it was struck with another stone, it sounded like a harp.

3. By misfortune he killed Hyacinthus, a boy that he loved. For, while Hyacinthus and he were

* Lucian Dial. Mort.
† Hor. Carm. 1.

playing together at quoits, Zephyrus was enraged, because Apollo was better beloved by Hyacinthus than himself; and, having an opportunity of revenge, he blew the quoit that Apollo cast, against the head of Hyacinthus, by which blow he fell down dead. Apollo caused the blood of the youth, that was spilt upon the earth, to produce flowers called *violets*, as Ovid finely expresses it:

"Ecce cruor, qui fusus humi signaverat herbam,
Desinit esse cruor; Tyrioque nitentior ostro
Flos oritur, formamque capit, quam lilia; si non
Purpureus color huic, argenteus esse in illis."—*Met.* 10.

Behold the blood, which late the grass had dy'd,
Was now no blood; from which a flower full blown,
Far brighter than the Tyrian scarlet shone,
Which seem'd the same, or did resemble right
A lily, changing but the red to white.

Besides, he was passionately fond of Cyparissus, another boy, who, when he had unfortunately killed a fine deer, which he exceedingly loved and had brought up from its birth, was so melancholy for his misfortune, that he constantly bewailed the loss of his deer, and refused all comfort. Apollo, because he begged of the god that his mourning might be made perpetual, in pity changed him into a cypress tree, the branches of which were always used at funerals.

"————————munusque supremum,
Hoc petit a superis, ut tempore lugeat omni.—
Ingemuit, tristisque Deus, lugebere nobis,
Lugebisque alios, aderisque dolentibus, inquit."
Ov. Met. 10.

Implores that he might never cease to mourn,
When Phœbus sighing, I for thee will mourn,
Mourn thou for others, hearses still adorn.

4. He fell violently in love with the virgin Daphne, so famous for her modesty. He pursued her, but while she fled from the violence of his pas-

sion, she was changed into a laurel, which remains always flourishing, and always pure.

5. He courted also a long time the nymph Bolina, but never could gain her; for she chose rather to throw herself into the river and be drowned, than yield to his wishes.

6. Leucothoe, the daughter of Orchamus, king of Babylon, was not so tenacious. Her father could not bear the disgrace brought on his family, and buried her alive. Apollo was greatly grieved at this, and though he could not bring her again to life, he poured nectar upon the dead body, and thereby turned it into a tree that drops frankincense.

"Nectare adorato spargit corpusque locumque,
Multaque præquestus, tanges tamen æthera, dixit.
Protinus imbutum cœlesti nectare corpus
Delicuit, terramque suo madefecit adore;
Virgaque per glebas, sensim radicibus actis,
Thurea surrexit; tumulumque cacumine rupit."
Ov. Met. 4.

He mourned her loss, and sprinkled all her hearse
With balmy nectar, and more precious tears.
Then said since fate does here our joys defer,
Thou shalt ascend to heav'n and bless me there
Her body straight embalm'd with heav'nly art,
Did a sweet odour to the ground impart,
And from the grave a beauteous tree arise,
That cheers the gods with pleasing sacrifice.

The attachment of Leucothoe and Apollo had been discovered to her father by her sister Clytie, whom Apollo formerly loved, but now deserted: which she seeing, pined away, with her eyes continually looking up to the sun, and at last was changed into a flower called a sun-flower, or *heliotrope*. *Ovid Met.* 4.

7. Apollo was challenged in music by Marsyas, a proud musician; and when he had overcome him, Apollo slayed him for his temerity, and converted him into the river of that name in Phrygia.

8. Midas, king of Phrygia, having foolishly de-

termined the victory to Pan, when Apollo and he sang together, Apollo stretched his ears to the length and shape of asses' ears. Midas endeavoured to hide his disgrace by his hair: but since it was impossible to conceal it from his barber, he prevailed with him by great promises, not to divulge what he saw. But the barber went and dug a hole, and putting his mouth to it, whispered these words, "King Midas has asses' ears:" and the reeds that grew out of that hole, if they were moved by the least blast of wind, uttered the same words, *viz.* "King Midas has the ears of an ass."

——"Secedit, humumque
Effodit, et domini quales conspexerit aures,
Voce refert parva."——*Ovid Met.* 15.

He dug a hole, and in it whispering said,
What monstrous ears sprout from king Midas' head!

QUESTIONS FOR EXAMINATION.

How was Apollo advanced to honour?
Repeat the description of himself, as given by Ovid.
What occurred to Apollo, with regard to the Cyclops?
What is said of the music of his harp?
How did he kill Hyacinthus, and what was the effect of it?
Repeat the lines from Ovid.
What is the story of Cyparissus?
Repeat the lines from Ovid.
What is related of Daphne?
What is related of Bolina?
What happened to Leucothoe?
What became of Marsyas?
What is the story respecting Midas?

SEC. 3.—NAMES OF APOLLO.

As the Latins call him Sol, because there is but one sun; so some think the Greeks gave him the name of Apollo for the same reason. Though others think that he is called Apollo, either because he drives away diseases, or because he darts vigorously his rays.

He was called Cynthius, from the mountain Cynthus, in the island of Delos; whence Diana also was called Cynthia.

And Delius, from the same island, because he was born there: or, as some say, because Apollo (who is the sun,) by his light, makes all things manifest; for which reason he is called Phanæus.

He was named Delphinius, because he killed the serpent Python, called Delphis: or else, because when Castilius, a Cretan, carried men to the plantations, Apollo guided him in the shape of a dolphin.

His title Delphicus comes from the city Delphi, in Bœotia. Here Apollo had the most famous temple in the world, in which he uttered the oracles to those who consulted him; which he first received from Jupiter. They say that this famous oracle became dumb at the birth of our Saviour, and when Augustus, who was a great votary of Apollo, desired to know the reason of its silence, the oracle answered him, that in Judea a child was born, who was the son and image of the supreme God, and had commanded him to depart, and return no more answers.

> Me puer Hebræus, divos Deus ipse gubernans,
> Cedere sede jubet, tristemque redire sub orcum;
> Aris ergo dehinc nostris abscedito, Cæsar.

Apollo was likewise called Didymæus, which word in Greek, signifies *twins*, by which are meant the two great luminaries of heaven, the sun and the moon, which alternately enlighten the world by day and by night.

He was also called Nomius, which signifies either a shepherd, because he fed the cattle of Admetus; or because the sun, as it were, feeds all things that the earth generates, by his heat and influence. Or perhaps this title may signify *lawgiver;* and was given him, because he made very severe laws, when he was king of Arcadia.

He was styled Pæan, either from allaying sorrows, or from his exact skill in striking; wherefore he is

armed with arrows. And we know that the sun strikes us, and often hurts us with his rays, as with so many darts.

He is accordingly referred to in this character by Homer:

> Bent was his bow, the Grecian hearts to wound,
> Fierce as he mov'd his silver shafts resound.
> Breathing revenge, a sudden night he spread,
> And gloomy darkness roll'd around his head.
> The fleet in view, he twang'd his deadly bow,
> And hissing fly the feather'd fates below.
> On mules and dogs th' infection first began;
> And last the vengeful arrows fix'd on man.—*Iliad.*

By this name Pæan, his mother Latona, and the spectators of the combat, encouraged Apollo, when he fought with the serpent Python, crying frequently, "Strike him, Pæan, with thy darts." By the same name the diseased invoke his aid, crying, "Heal us, Pæan." And hence the custom came, that not only all hymns in the praise of Apollo were called *Pæanes*, but also, in all songs of triumph in the celebration of all victories, men cried out, "Io Pæan." After this manner the airy and wanton lover in Ovid acts his triumph too:

> "Dicite Io Pæan, et Io, bis dicite, Pæan!
> Decidit in casses præda petita meos." *Art. Am.* 2.
>
> Sing Io Pæan twice, twice Io say;
> My toils are pitch'd, and I have caught my prey.

He was called Phœbus, from the great swiftness of his motion.

He was named Pythius, not only from the serpent Python, which he killed, but likewise from asking and consulting; for none among the gods was more consulted, or delivered more responses, or spake more oracles than he; especially in the temple which he had at Delphi, to which all sorts of nations resorted, so that it was called "the oracle of all the earth." The oracles were first given out by a young virgin; afterwards it was determined that an old woman

should give the answers, in the dress of a young maid, who was therefore called Pythia, from Pythius, one of Apollo's names, and sometimes Phœbas, from Phœbus, another of them. But as to the manner by which the woman understood the god's mind, men differ.

There are also different opinions respecting the tripos on which the oracle sat. Some say that it was a table with three feet; on which she placed herself when she designed to give forth oracles. But others say, that it was a vessel, in which she was plunged before she prophesied; or rather, that it was a golden vessel, furnished with ears, and supported by three feet, whence it was called tripos; and on this the lady sat down. It happened that this tripos was lost in the sea, and afterwards taken up in the nets of fishermen, who contended among themselves which should have it: the Pythian priestess being asked, gave answer that it ought to be sent to the wisest man of all Greece. Whereupon it was carried to Thales of Miletus; who sent it to Bias, as to a wiser person; Bias referred it to another, and that other referred it to a fourth, till, after it had been sent backward and forward to all the wise men, it retured again to Thales, who dedicated it to Apollo, at Delphi.

The seven wise men of Greece were, "*Thales of Miletus*," "*Solon of Athens*," "*Chilon of Lacedæmon*," "*Pittacus of Mytilene*," "*Bias of Priene*," "*Cleobulus of Lindi*," and "*Periander of Corinth*." I will add some remarkable things concerning them:

Thales was reckoned among the wise men, because he was believed to be the first that brought geometry into Greece. He first observed the courses of the times, the motion of the winds, the nature of thunder, and the motions of the sun and the stars. Being asked what he thought the most difficult thing

in the world, he answered, "To know one's self." This perhaps was the occasion of the advice written on the front of Apollo's temple, to those that were about to enter, "Know thyself." Γνωθι σεαυτὸν.

When Solon visited Crœsus, king of Lydia, the king showed his vast treasures to him, and asked him whether he knew a man happier than he: "Yes," says Solon, "I know Tellus, a very poor, but a very virtuous man, at Athens, who lives in a little tenement, and he is more happy than your majesty: for neither can those things make us happy, which are subject to the changes of the times; nor is any one to be thought truly happy till he dies." It is said, when king Crœsus was afterward taken prisoner by Cyrus, and laid upon the pile to be burnt, he remembered this saying of Solon, and often repeated his name; so that Cyrus asked why he cried out Solon, and who the god was whose assistance he begged. Crœsus said, "I now find by experience that to be true, which he told me;" and he then related the story. Cyrus, on hearing it, was so touched with the vicissitude of human affairs, that he preserved Crœsus from the fire, and ever after had him in great honour.

Chilo had this saying continually in his mouth: "*Ne quid nimium cupias*," "Desire nothing too much." Yet when his son had got the victory at the Olympic games, the good man died with joy, and all Greece honoured his funeral.

Bias, a man no less famous for learning than nobility, preserved his citizens a long time. And when at last, says Cicero, his country Priene was taken, and the rest of the inhabitants, in their escape, carried away with them as much of their goods as they could; one advised him to do the same, but he made answer. "*Ego vero facio, nam omnia mea mecum porto.*" "It is what I do already; for all things that are mine I carry about me." He often said,

"Amicos ita amare opertere, ut aliquando essent osuri, "That friends should remember so to love one another, as persons who sometimes hate one another." A sentiment very unworthy of a wise and good man.

Of the rest, nothing extraordinary is reported.

QUESTIONS FOR EXAMINATION.

What is the origin of the name Apollo?
Why was he called Cynthius, Delius, and Delphinius?
From what did he derive his title Delphicus?
When did the oracle become dumb?
Why was he called Didymæus and Nomius?
Why was he styled Pæan?
On what account was he named Phœbus and Pythius?
What is said of the tripos?
Who were the seven wise men of Greece?
On what account was Thales celebrated?
For what is Solon celebrated?
What was the famous saying of Chilo?
Why is Bias reckoned among the seven wise men?

SEC. 4.—THE SIGNIFICATION OF THE FABLE APOLLO MEANS THE SUN.

Every one agrees, that by Apollo the Sun is to be understood; for the four chief properties ascribed to Apollo, were the arts of prophesying, of healing, of darting, and of music; of all which we may find, in the sun, a lively representation and image.

It may be observed that Apollo's skill in music seems to agree with the nature of the sun, which, being placed in the midst of the planets, makes with them a kind of harmony, and as it were, a concert: and because the sun is thus placed the middlemost of the seven planets, the poets assert, that the instrument which Apollo plays on, is a harp with seven strings.

Besides, from the things sacrificed to Apollo, it appears that he was the Sun: the first of these was the olive, the fruit of which cannot be nourished in places distant from it. 2. The laurel, a tree always

flourishing, never old, and conducing to divination; and therefore the poets are crowned with laurel. 3. Among animals, swans were offered to him; because, as was observed before, they have from Apollo, a faculty of divination; for they, foreseeing the happiness in death, die singing and pleased. 4. Grifsins also, and crows, were sacred to him for the same reason; and the hawk, which has eyes as bright and piercing as the sun; the cock, which foretells his rising, and the grasshopper, a singing creature: hence it was a custom among the Athenians, to fasten golden grasshoppers to their hair, in honour of Apollo.

And especially, if we derive the name of Latona, the mother of Apollo and Diana, from the Greek λανθάνω [*lanthano, to lie hid*] it will signify, that before the birth of Apollo and Diana, that is, before the production of the sun and moon, all things lay involved in darkness; from which these two glorious luminaries afterward proceeded, as out of the womb of a mother.

But notwithstanding all this, several poetical fables have relation only to the sun, and not to Apollo. And of those therefore it is necessary to treat apart.

QUESTIONS FOR EXAMINATION.

What were the chief properties of Apollo?

Why does Apollo's skill in music agree with the nature of the sun?

How is it inferred that he was the sun from the things sacrificed to him?

What is inferred from the name Latona, mother of Apollo and Diana?

CHAPTER III.

SEC. 1.—THE SUN. HIS GENEALOGY, NAMES, AND ACTIONS.

This glorious sun, which illustrates all things with his light, is called Sol, as Cicero says, either because he is the only star that is of that apparent magnitude; or because, when he rises, he puts out all the other stars, and only appears himself. Vel quia Solus ex omnibus sideribus tantus est; vel quia cum exortus est, obscuratis omnibus, Solus appareat. Cic. de Nat. Deor. 2. 3. Although the poets have said, that there were five Sols; yet, whatever they delivered concerning each of them severally, they commonly apply to one, who was the son of Hyperion, and nephew to Æther, begotten of an unknown mother.

The Persians call the sun Mithra, accounting him the greatest of their gods, and worship him in a cave. His statue has the head of a lion, on which a turban called *tiara*, is placed; it is clothed with Persian attire, and holds with both hands a mad bull by the horns. Those that desired to become his priests, and understand his mysteries, did first undergo a great many hardships before they could attain to the honour of that employment. It was not lawful for the kings of Persia to drink immoderately, but upon that day in which the sacrifices were offered to Mithra.

The Egyptians called the sun Horus; whence those parts into which the sun divides the day, are called *horæ*, hours. They represented his power by a sceptre, on the top of which an eye was placed; by which they signified that the sun sees every thing, and that all things are seen by his means.

These *horæ* were thought to be the daughters of Sol and Chronis, who early in the morning prepare the chariot and the horses for their father, and open the gates of the day.

QUESTIONS FOR EXAMINATION.

What is Cicero's opinion with regard to Sol, and to whom does the name apply?
What is said of the Persians with regard to the sun?
What was necessary to be done by those who would become the priests of the sun?
What name did the Egyptians give to the sun, and how did they represent his power?
Who were the "horæ," and what was their business?

SEC. 2.—OF THE SEVEN WONDERS OF THE WORLD.

The seven wonders of the world:

1. The Colossus at Rhodes, a statue of the sun, seventy cubits high, placed across the mouth of the harbour; a man could not grasp his thumb with both his arms. Its legs were stretched out to such a distance, that a large ship under sail might easily pass into the port between them. It was twelve years making, and cost three hundred *talents. It stood fifty years, and at last was thrown down by an earthquake. And from this Colossus the people of Rhodes were named Colossenses; and now every statue of an unusual magnitude is called Colossus.

2. The temple of Diana, at Ephesus, a work of the greatest magnificence; which the ancients greatly admired. †Two hundred and twenty years were spent in finishing it, though all Asia was employed. It was supported by one hundred and twenty-seven pillars sixty feet high, each of which was raised by as many kings. Of these pillars thirty-seven were engraven. The image of the goddess was made of ebony, as we learn from history.

3. The Mausoleum, or sepulchre of Mausolus,

* A Rhodian talent is worth 322*l.* 18*s.* 4*d.* English.
† Plin. l. 7. c. 38. & l. 16. c. 40.

king of Caria, *built by his queen Artemisia, of the purest marble; and yet the workmanship of it was much more valuable than the marble. It was from north to south sixty-three feet long, almost four hundred and eleven feet in compass, and twenty-five cubits (that is, about thirty-five feet) high, surrounded with thirty-six columns, which were beautified in a wonderful manner. From this Mausoleum all other sumptuous sepulchres are called by the same name.

4. A statue of Jupiter, in the temple of the city of †Olympia, carved with the greatest art by Phidias, out of ivory, and made of a prodigious size.

5. The walls of Babylon (the metropolis of Chaldea,) ‡built by queen Semiramis; their circumference was sixty miles, and their breadth fifty feet, so that six chariots might conveniently pass upon them in a row.

6. The ||pyramids of Egypt; three of which, remarkable for their height, still remain. The first has a square basis, and is one hundred and forty-three feet long, and one thousand feet high: it is made of great stones, the least of which is thirty feet thick; and three hundred and sixty thousand men were employed in building it, for the space of twenty years. The other two, which are somewhat smaller, attract the admiration of all spectators. In these pyramids, it is reported, the bodies of the kings of Egypt lie interred.

7. The palace of §Cyrus, king of the Medes, made by Menon, with no less prodigality than art; for he cemented the stones with gold.

QUESTIONS FOR EXAMINATION.

What is the first of the seven wonders of the world; how is it described, and what name did the inhabitants of Rhodes derive from it.

Describe the second of the wonders of the world?

* Plin. l. 36. c. 5. † Phil. l. 36. c. 3. ‡ Plin. l. 6. c. 26.
|| Plin. l. 36. c. 13. Belo. l. 2. c. 32. §Calepin. V. Miraculum.

Which was the third, and what technical term owes its origin to it?
Which was the fourth?
Describe the fifth?
Give some account of the sixth?
Which was the seventh?

SEC. 3.—THE CHILDREN OF THE SUN.

The most celebrated of Sol's children was Phæton, who gave the poets an excellent opportunity of showing their ingenuity by the following action. Epaphus, one of the sons of Jupiter, quarrelled with Phæton, and said that though he called himself the son of Apollo, he was not. This slander so provoked Phæton, that by Clymene, his mother's advice, he went to the royal palace of the Sun, to bring thence some indubitable marks of his nativity. The sun received him kindly, and owned him as his son; and, to take away all occasion of doubting hereafter, he gave him liberty to ask any thing, swearing by the Stygian lake, an oath which none of the gods dare violate, that he would not deny him. Phæton then desired leave to govern his father's chariot for one day. This was the occasion of great grief to his father, who endeavoured to persuade him not to persist in his project, which no mortal was capable of executing. Phæton, however, pressed him to keep his promise, and perform what he had sworn by the river Styx. The father was forced to comply with his son's rashness: he directed him how to guide the horses, and especially advised him to observe the middle path. Phæton was transported with joy, mounted his chariot, and taking the reins, began to drive the horses; which, finding him unable to govern them, ran away, and set on fire both the heaven and the earth. Jupiter, to put an end to the conflagration, struck him out of the chariot with thunder, and cast him headlong into the river Po. His sisters, Lampethusa, Lampetia, and Pha-

ethusa, lamenting his death, incessantly, upon the banks of that river, were turned, by the pity of the gods, into poplars, from that time weeping amber instead of tears. This forms a subject of one of the most beautiful passages in Ovid.—*Met.* 2.

Circe, the most skilful of all sorceresses, poisoned her husband, a king of the Sarmatians; for which she was banished by her subjects, and flying into Italy, fixed her seat on the promontory Circæum, where she fell in love with Glaucus, a sea god, who at the same time loved Scylla: Circe turned her into a sea monster, by poisoning the water in which she used to wash. She entertained Ulysses, who was driven hither by the violence of storms, with great civility; and restored his companions, whom, according to her usual custom, she had changed into hogs, bears, wolves, and the like beasts, unto their former shapes.

Pasiphæ, the wife of Minos, king of Crete, loved an officer named *Taurus*, hence the fable of her attachment to a *bull*, and of her giving birth to a monster, half man and half beast, called *Mino-Taurus*, or, *Minotaur*.

The Minotaur was shut up in a labyrinth, which Dædalus made by the order of king Minos. This labyrinth was a place diversified with very many windings and turnings, and cross paths, running into one another;—see *Theseus*. Dædalus was an excellent artificer of Athens, and, as it is said, invented the ax, the saw, the plummet, the augur, and glue; he also first contrived masts and yards for ships; besides, he carved statues so admirably that they not only seemed alive, but could never stand still in one place; nay, would fly away unless they were chained. This Dædalus, together with Icarus, his son, was shut up by Minos in the labyrinth which he had made, because he had assisted Pasiphæ in her intrigues, and finding no way to escape, he made

wings for himself and his son, with wax and the feathers of birds: fastening these wings to their shoulders, Dædalus flew out of Crete into Sicily, but Icarus in his flight, neglecting his father's advice, observed not his due course, and out of juvenile wantonness flew higher than he ought; upon which the wax was melted by the sun, the wings broke in pieces, and he fell into the sea, which is since, according to Ovid, named the Icarian sea, from him.

"Icarus Icariis nomina fecit aquis."—*Trist.* 1.

Icarian seas from Icarius were called.

To these children of the sun, we may add his niece and his nephew Byblis and Caunus. Byblis was in love with Caunus, and followed him so long to no purpose, that at last, being quite oppressed with sorrow and labour, she sat down under a tree, and shed such a quantity of tears, that she was converted into a fountain.

"Sic lachrymis consumpta suis Phœbeia Byblis
Vertitur in fontem, qui nunc quoque vallibus illis
Nomen habet dominæ, nigraque sub ilice manat."

Ov. Met. 9.

Thus the Phœbian Byblis, spent in tears,
Becomes a living fountain, which yet bears
Her name, and, under a black holm that grows
In those rank valleys, plentifully flows.

QUESTIONS FOR EXAMINATION.

What is said of Phæton, one of the children of the sun?
What happened to Phæton?
Who were his sisters, and what happened to them?
Who was Circe, and what is related of her?
Who was Pasiphæ, and how is the fable of the Monitaur explained?
Who was Dædalus, and what circumstances are related of him?
Who were the niece and nephew of Sol?

CHAPTER IV.

SEC. 1—MERCURY. HIS IMAGE, BIRTH, QUALITIES, AND OFFICES.

Mercury is represented with a cheerful countenance and lively eyes; having wings fixed to his hat and his shoes, and a rod in his hand, which is winged, and bound about by two serpents. His face is partly black and dark, and partly clear and bright; because sometimes he converses with the celestial, and sometimes with the infernal gods. He wears winged shoes, which are called Talaria, and wings are also fastened to his hat, which is called Petasus, because, since he is the messenger of the gods, he ought not only to run, but to fly.

His wings are emblematical of the wings which language gives to the thoughts of men. His character, as the swift messenger of the gods, is thus referred to by Homer:—

> ——The god who mounts the winged winds
> Fast to his feet the golden pinions binds,
> That high through fields of air his flight sustain,
> O'er the wide earth, and o'er the boundless main;
> He grasps the wand that causes sleep to fly,
> Or in soft slumbers seals the wakeful eye;
> Then shoots from heav'n to high Pieria's steep,
> And stoops incumbent on the rolling deep.—*Odyssey.*

His parents were Jupiter, and Maia, the daughter of Atlas; and for that reason, they used to offer sacrifices to him in the month of May. They say that Juno was his nurse, and once when he took his milk too greedily, it ran out of his mouth upon the heavens, and made that white stream which they call "The Milky-way."

He had many offices. 1. The first and principal was to carry the commands of Jupiter; whence he

Pl. IV. p. 56

H. Meyer del. G. Fourmen Sculp.

MERCURY

is commonly called "The messenger of the gods." 2. He swept the room where the gods supped, and made the beds; and underwent many other the like servile employments; hence he was styled Camillus or Casmillus, that is, an inferior servant of gods; for anciently all boys and girls under age were called Camilli and Camillæ: and the same name was afterward given to the young men and maids, who attended the priests at their sacrifices: though the people of Bœotia, instead of Camillus, say Cadmillus; perhaps from the Arabic word *chadam*, to serve; or from the Phœnician word *chadmel*, god's servant or *minister sacer*. 3. He attended upon dying persons to unloose their souls from the chains of the body, and carry them to hell: he also revived, and placed in new bodies those souls which had completed their full time in the Elysian fields. Almost all which things Virgil comprises in seven verses.

"Dixerat. Ille patris magni parere parabat
Imperio, et primum pedibus talaria nectit
Aurea, quæ sublimem alis sive æquora supra,
Seu terram, rapido pariter cum flamine portant.
Tum virgam capit; hac animas ille evocat Orco
Pallentes, alias sub tristia Tartara mittit;
Dat somnos, adimitque, et lumina morte resignat." *Æn.* 4.

Hermes obeys; with golden pinions binds
His flying feet, and mounts the western winds:
And, whether o'er the seas or earth he flies,
With rapid force they bear him down the skies.
But first he grasps, within his awful hand,
The mark of sov'reign pow'r, his magic wand:
With this he draws the souls from hollow graves;
With this he drives them down the Stygian waves;
With this he seals in sleep the wakeful sight,
And eyes, though clos'd in death, restores to light.

His remarkable qualities were these: 1. He was the inventor of letters, and excelled in eloquence, so that the Greeks called him Hermes, from his *skill in interpreting or explaining; and, therefore, he is

* Ἀπὸ τε ἑρμηνευειν *i. e.* ab interpretando.

accounted the god of the rhetoricians and orators.

2. He is reported to have been the inventor of contracts, weights, and measures; to have first taught the arts of buying, selling, and trafficking; and to have received the name of Mercury* from his understanding of merchandise. Hence he is accounted the god of the *merchants*, and the god of *gain;* so that all unexpected gain and treasure, which comes of a sudden, is from him called ἑρμεῖον or ἑρμαῖον.

3. In the art of thieving he certainly excelled all the sharpers that ever were, or will †be; and is the prince and god of thieves. The very day on which he was born, he stole away some cattle from king Admetus' herd, although Apollo was keeper of them; who complained much of the theft, and bent his bow against him: but, in the mean time, Mercury stole even his arrows from him. While he was yet an infant, and entertained by Vulcan, he stole his tools from him. He took away by stealth Venus' girdle, while she embraced him; and Jupiter's sceptre: he designed to steal the thunder too, but he was afraid lest it should burn him.

4. He was mightily skilful in making peace; and for that reason was sometimes painted with chains of gold flowing from his mouth, with which he linked together the minds of those that heard him. And he not only pacified mortal men, but also the immortal gods of heaven and hell; for whenever they quarrelled among themselves, he composed their differences

> "Pacis et armorum, superis imisque Deorum,
> Arbiter, alato qui pede carpit iter."—*Ovid Fast.* 5.
>
> Thee, wing-foot, all the gods, both high and low,
> The arbiter of war and peace allow.

This pacificatory faculty of his is signified by the rod that he holds in his hand, which Apollo heretc

* A mercibus, vel a mercium cura, Philostrat, in Soph. 3.
† Lucian. Diall. Apoll. et Vulc

fore gave him, because he had given Apollo a harp. This rod had a wonderful faculty of deciding all controversies. The virtue was first discovered by Mercury, who seeing two serpents fighting, as he travelled, he put his rod between them, and reconciled them presently; for they mutually embraced each other; and stuck to the rod, which is called Caduceus. *Hence all ambassadors sent to make peace are called Caduceatores: for, as wars were denounced by †Feciales, so they were ended by Caduceatores.

QUESTIONS FOR EXAMINATION.

How is Mercury represented?
Why does he wear wings, and what are they called?
Who were his parents?
What is said to be the origin of the Milky-way?
What are Mercury's principal offices?
What was the first remarkable quality belonging to Mercury?
What was the second?
What was the third?
What was the fourth?
What emblem of peace does he carry?
How was this virtue discovered?
What was the rod called, and what name is derived from it?

SEC. 2.—ACTIONS OF MERCURY.

Of which the following are the most remarkable:

Hermaphroditus, the son of Mercury and Venus, was a celebrated hunter. In one of his excursions through the forests, he was observed by a wood nymph called Salmacis, who, struck with his manly form and noble visage, both new to her, anxiously followed him wherever he went. But Hermaphroditus inured to solitude by the nature of his pursuits, and unaccustomed to the soft attractions of female society, as anxiously avoided her, until she had recourse to stratagem, and to hide in ambush to behold him. At length, however, they met at a favourite fountain in the midst of the forest, where he usually

* Hom. in Hym. † Lexic. Lat. in hoc Verbo.

came to bathe during the heat of the day. Here the infatuated nymph imprudently disclosed her sentiments. Such frankness merited a generous return, but the ungrateful and sturdy huntsman, unmoved by her advances, rejected her with disgust, upon which the indignant Salmacis prayed the gods to avenge the insult by wedding him for ever to a female form. Her prayer was granted, and the wretched Hermaphroditus, equally amazed and shocked at the change, prayed then in turn, to alleviate the poignancy of his misfortue by sending him companions of similar form. The gods always merciful, listened to his entreaties, and decreed that whoever, thereafter, should bathe in that fountain, should resemble Hermaphroditus, and partake alike the form and qualities of either sex.

A herdsmen, whose name was Battus, saw Mercury stealing Admetus' cows from Apollo their keeper. When Mercury perceived that his theft was discovered, he went to Battus, and desired that he would say nothing, and gave him a delicate cow. Battus promised him secrecy. Mercury, to try his fidelity, came in another shape to him, and asked him about the cows; whether he saw them, or knew the place where the thief carried them. Battus denied it; but Mercury pressed him hard, and promised that he would give him both a bull and a cow, if he would discover it. With this promise he was overcome; upon which Mercury was enraged, and laying aside his disguise, turned him into a stone called Index. This story Ovid describes in very elegant verse.

The ancients used to set up statues where the roads crossed: these statues they called Indices, because with an arm or finger held out they showed the way to this or that place. The Romans placed some in public places and highways; as the Athenians did at their doors to drive away thieves; and

they call these statues Hermæ, from Mercury, whose Greek name was Hermes: concerning which Hermæ it is to be observed:

1. That they have neither hands nor feet; and hence Mercury was called Cyllenius, and by contraction Cyllius, which words are derived from a Greek word signifying a man without hands and feet: and not from Cyllene, a mountain in Arcadia, on which he was educated.

2. A purse was usually hung to a statue of Mercury, to signify that he was the god of gain and profit, and presided over merchandising; in which, because many times things are done by fraud and treachery, they gave him the name of Dolius.

3. The Romans used to join the statues of Mercury and Minerva together, and these images they called Hermathenæ; and sacrificed to both deities upon the same altar. Those who had escaped any great danger, always offered sacrifices to Mercury: they offered up a calf, and milk, and honey, and especially the tongues of the sacrifices, which, with a great deal of ceremony, they cast into the fire, and then the sacrifice was finished. It is said that the Megarenses first used this ceremony.

QUESTIONS FOR EXAMINATION.

What is related of Mercury in connexion with Venus?
What is the story of Battus?
What were the ancient indices?
What were the Hermæ?
Why was Mercury called Cyllenius?
Why was he called Dolius?
What were the Hermathenæ?
What were the sacrifices offered to Mercury, and why?

CHAPTER V.

SEC. 1.—BACCHUS. HIS IMAGE AND BIRTH.

BACCHUS, *the god of wine*, and *the captain and emperor of drunkards*, is represented with swoln cheeks, red face, and a body bloated and puffed up. He is crowned with ivy and wine-leaves; and has in his hand a *thyrsus*, instead of a sceptre, which is a javelin with an iron head, encircled by ivy or vine-leaves. He is carried in a chariot, which is sometimes drawn by tigers and lions, and sometimes by lynxes and panthers: and, like a king, he has his guards, who are a drunken band of satyrs, demons, nymphs that preside over the wine-presses, fairies of fountains, and priestesses. Silenus oftentimes comes after him, sitting on an ass that bends under his burden.

He is sometimes painted an old man, and sometimes a smooth and beardless boy; as Ovid and Tibullus describe him. I shall give you the reason of these things, and of his horns, mentioned also in Ovid:

> ——"Tibi inconsumpta juventa?
> Tu puer æternus, tu formosissimus alto
> Conspiceris cœlo, tibi, cum sine cornibus adstas,
> Virgineum caput est."
>
> ——Still dost thou enjoy
> Unwasted youth? Eternally a boy
> Thou'rt seen in heaven, whom all perfections grace:
> And when unhorn'd, thou hast a virgin's face.

According to the poets, the birth of Bacchus was both wonderful and ridiculous.

They say, that when Jupiter was in love with Semele, it excited Juno's jealousy, who endeavoured to destroy her; and in the shape of an old woman, visited Semele, and advised her to oblige him, when

Pl. V. p. 62

H. Moses del. G. Fairman Sculp.

he came, by an inviolable oath, to grant her a request: then, says she to Semele, ask him to come to you as he is wont to come to Juno: and he will come clothed in all his glory, and majesty, and honour. Semele was greatly pleased with this advice; and therefore, when Jupiter visited her next, she begged a favour of him, but did not expressly name the favour. Jupiter bound himself in the most solemn oath to grant her request, let it be what it would. Semele, little foreseeing what she desired would prove her ruin, made the rash request. What Jupiter had so solemnly sworn to perform, he could not refuse: he accordingly put on all his terrors, arrayed himself with his greatest glory, and in the midst of thunder and lightning entered Semele's house. Her mortal body could not stand the shock, and she perished; for the thunder struck her down and stupified her, and the lightning reduced her to ashes. So fatal are the rash desires of the ambitious! Bacchus, her son, not yet born, was preserved, taken from his mother, and sewed into Jupiter's thigh, whence in fulness of time he was born, and delivered into the hands of Mercury to be carried into Eubœa, to Macris, the daughter of Aristæus, who immediately anointed his lips with honey, and brought him up with great care in a cave, to which there were two gates. *Ovid. Met.* 3.

QUESTIONS FOR EXAMINATOIN.

How is Bacchus represented?
By what is his chariot drawn?
How is he painted?
Give some account of Bacchus' birth?
What was the consequence of that request?
What did Macris do for Bacchus at his birth?

SEC. 3.—THE NAMES OF BACCHUS.

Bacchus was so called from a Greek word, which signifies "to revel;" and for the same reason, the

wild women, his companions, are called Thyades and Mænades, which words signify madness and folly. They were also called *Mimallones*, that is, imitators or mimics; because they imitated all Bacchus' actions.

Biformis, because he was reckoned both a young and an old man; with a beard, and without a beard: or, because wine (of which Bacchus is the emblem) makes people sometimes cheerful and pleasant, sometimes peevish and morose.

He was named Brisæus, either from the nymph his nurse; or from the use of the grapes and honey, which he invented, for *brisa* signifies a bunch of pressed grapes; or else from the promontory Brisa, in the island of Lesbos, where he was worshipped.

Bromius, from the crackling of fire, and noise of thunder, that was heard when his mother was killed.

Bimater, because he had two mothers: the first was Semele, and the other the thigh of Jupiter, into which he was received after he was saved from the fire.

He is called also by the Grecks Bugenes, that is, born of an ox, and thence Tauriformis, or Tauriceps; and he is supposed to have horns, because he first ploughed with oxen, or because he was the son of Jupiter Ammon, who had the head of a ram.

Dæmon bonus; the "good angel;" and in feasts, after the victuals were taken away, the last glass was drunk round to his honour.

Dithyrambus, which signifies either that he was born twice, of Semele and of Jove; or the double gate that the cave had, in which he was brought up: or perhaps it means that drunkards cannot keep secrets; but whatever is in the head comes in the mouth, and bursts forth, as fast as it would out of two doors.

Dionysius or Dionysus, from his father Jupiter, or from the nymphs called Nysæ, by whom he was

nursed, as they say, or from a Greek word, signifying "to prick," because he pricked his father's side with his horns, when he was born; or from Jupiter's lameness, who limped when Bacchus was in his thigh; or from an island among the Cyclades, called Dia, or Naxos, which was dedicated to him when he married Ariadne; or lastly, from the city of Nysa, in which Bacchus reigned.

Evius, or Evous: for, in the war of the giants, when Jupiter did not see Bacchus, he thought that he was killed, and cried out "Alas son!" or because when he found that Bacchus had overcome the giants, by changing himself into a lion, he cried out again, "Well done son." Εὐ υἱε

Evan, from the acclamations of Bacchantes, who were therefore called Evantes.

Euchius, because Bacchus fills his glass plentifully, even up to the brim.

Eleleus and Eleus, from the acclamation wherewith they animated the soldiers before the fight, or encouraged them in the battle itself. The same acclamation was also used in celebrating the Orgia, which were sacrifices offered up to Bacchus.

Iaccus was also one of his names, from the noise which men make when drunk: and this title is given him by Claudian; from whose account of Bacchus, we may learn, that he was not always naked, but sometimes clothed with the skin of a tiger.

Lenæus; because wine palliates and assuages the sorrows of men's minds; or from a Greek word, which signifies the "vat" or "press" in which wine is made.

Liber and Liber Pater, from *libero;* as in Greek they call him Ελευθεριος [*Eleutherios*] the "Deliverer;" for he is the symbol of liberty, and was worshipped in all free cities.

Lyæus and Lyceus signify the same with Liber: for wine frees the mind from cares; and those who

have drank plentifully, speak whatever comes in their minds.

The sacrifices of Bacchus were celebrated in the night, therefore he is called Nyctilius and Nysæus, because he was educated upon the mountain Nysa.

Rectus, Ὀρθός [*Orthos,*] because he taught a king of Athens to dilute his wine with water; thus men, who through much drinking staggered before, by mixing water with their wine, begin to go straight.

His mother Semele and his nurse were sometimes called Thyo: therefore from this they called him Thyoneus.

Lastly, he was called Triumphus; because, when in triumph the conquerors went into the capitol, the soldiers cried out, "*Io triumphe!*"

QUESTIONS FOR EXAMINATION.

From what is the name of Bacchus derived?
What are his companions called?
Why was Bacchus called Biformis?
Why, Brisæus?
Why, Bromius?
Why, Bimater?
Why, Bugenes?
Why, Dithyrambus?
Why, Dionysius?
Why, Evius?
Why, Evan?
Why, Eleus?
Why, Iacchus?
Why, Liber?
Why, Nyctilius?
Why, Rectus?
Why, Triumphus?

SEC. 3.—ACTIONS OF BACCHUS.

Bacchus invented so many things useful to mankind, either in finishing controversies, in building cities, in making laws, or obtaining victories, that he was declared a god by the joint suffrages of the whole world. What Bacchus could not himself do, his priestesses were able to accomplish; for by stri-

king the earth with their *thyrsi*, they drew forth rivers of milk and honey and wine, and wrought several other miracles, without the least labour. Yet these received their whole power from Bacchus.

1. He invented the use of wine: and first taught the art of planting the vine from which it is made; as also the art of making honey, and tilling the earth. This he did among the people of Egypt, who therefore honoured him as a god, and called him Osiris. The ass of Nauplia merits praise, because by knawing vines he taught the art of pruning them.

2. He invented commerce and merchandise, and found out navigation, when he was king of Phœnicia.

3. At the time when men wandered about unsettled, like beasts, he reduced them into society, he taught them to worship the gods.

4. He subdued India, and many other nations, riding on an elephant: he victoriously subdued Egypt, Syria, Phrygia, and all the east; where he erected pillars, as Hercules did in the west: he first invented triumphs and crowns for kings.

5. Bacchus was desirous to reward Midas the king of Phrygia, because he had done him some service; and bid him ask what he would. Midas desired, that whatever he touched might become gold: Bacchus was troubled that Midas asked a gift which might prove so destructive to himself; however, he granted his request, and gave him the power he desired. Immediately whatever Midas touched became gold, even his meat and drink; he then perceived that he had foolishly begged a destructive gift: and desired Bacchus to take his gift to himself again. Bacchus consented, and bid him bathe in the river Pactolus; Midas obeyed; and hence the sand of that river became gold, and the river was called Chrysorrhoos, or Aurifluus.—*Ovid Met.* 11.

6. When he was yet a child, some Tyrrhenian mariners found him asleep, and carried him into a ship: Bacchus first stupified them, stopping the ship in such a manner that it was immoveable; afterward he caused vines to spring up the ship on a sudden, and ivy twining about the oars; and when the seamen were almost dead with the fright, he threw them headlong into the sea, and changed them into Dolphins. *Ovid Met.* 3.

QUESTIONS FOR EXAMINATION.

Why was Bacchus declared a god?
What were his priestesses able to perform?
What was the first invention attributed to him?
Why does the ass of Nauplia merit praise?
What were Bacchus' second and third inventions?
What did he do as a conqueror?
What was Midas' request?
What circumstance occurred when he was but a child?

SEC. 4.—THE SACRIFICES OF BACCHUS.

In sacrifices there are three things to be considered, *viz.* the creatures offered, the priests who offer them, and the sacrifices themselves, which are celebrated with peculiar ceremonies.

The fir, the ivy, bindweed, the fig, and the vine, were consecrated to Bacchus. So also were the dragon and the pie, signifying the talkativeness of drunken people. The goat was slain in his sacrifices, because he is a creature destructive to the vines. the Egyptians sacrificed a swine to his honour before their doors.

2. The priests and priestesses of Bacchus were the Satyrs, the Sileni, the Naiades, but especially the reveling women called Bacchæ, from Bacchus' name.

3. The sacrifices themselves were various, and celebrated with different ceremonies, according to the variety of places and nations. They were celebrated on stated days of the year, with the greatest regard to religion, as it was then professed.

Oscophoria were the first sacrifices offered up to Bacchus: they were instituted by the Phœnicians, and when they were celebrated, the boys, carrying vine-leaves in their hands, went in ranks praying from the temple of Bacchus, to the chapel of Pallas.

The Trieterica were celebrated in the winter at night, by the Bacchæ, who went about armed, making a great noise and pretending to foretell things to come. They were entitled Trieterica, because Bacchus returned from his Indian expedition after three years.

The Epilenæa were games celebrated in the time of vintage, before the press for squeezing the grapes was invented. They contended with one another, in treading the grapes, who should soonest press out most *must;* and in the mean time they sung the praises of Bacchus, begging that the *must* might be sweet and good.

Apaturia were feasts celebrated in honour of Bacchus, setting forth how greatly men are deceived by wine. These festivals were principally observed by the Athenians.

Ambrosia were festivals observed in January, a month sacred to Bacchus; for which reason this month was called Lenæus, or Lenæo, because the wine was brought into the city about that time. But the Romans called these feasts Brumalia, Bruma, one of the names of Bacchus among them; and they celebrated them twice a year, in the months of February and August.

Ascolia, feasts so called from a Greek word signifying a boracho, or leathern bottle; several of which were produced filled with air, or, as others say, with wine. The Athenians were wont to leap upon them with one foot, so that they would sometimes fall down; however, they thought they did a great honour to Bacchus hereby, because they trampled upon the skins of the goat, which animal

is the greatest enemy to the vines. But among the Romans, rewards were distributed to those who, by artificially leaping upon these leathern bottles, overcame the rest; then all of them together called aloud upon Bacchus confusedly, and in unpolished verse; and putting on masks, they carried his statue about their vineyards, daubing their faces with the bark of trees, and the dregs of wine: and returning to his altar they presented him with their oblations in basins, and then burnt them. In the last place, they hung upon the highest trees little wooden or earthen images of Bacchus, which from the smallness of their mouths were called Oscilla: they intended that the places, where these small images were set up in the trees, should be, as it were, so many watch-towers, from which Bacchus might look after the vines, and see that they suffered no injuries. These festivals, and the images hung up when they were celebrated, are elegantly described by Virgil, in the second book of his Georgics.

———"Atque inter pocula læti
Mollibus in pratis unctos saliere per utres:
Nec non Ausonii, Troja gens missa coloni,
Versibus incomptis ludunt, risuque soluto,
Oraque corticibus sumunt horrenda cavatis:
Et te, Bacche, vocant per carmina læta, tibique
Oscilla ex alta suspendunt mollia pinu.
Hinc omnis largo pubescit vinea fœtu, &c."

And glad with Bacchus, on the grassy soil,
Leap'd o'er the skins of goats besmear'd with oil.
Thus Roman youth, deriv'd from ruin'd Troy,
In rude Saturnian rhymes express their joy;
Deform'd with vizards, cut from barks of trees,
With taunts and laughter loud their audience please,
In jolly hymns they praise the god of wine,
Whose earthen images adorn the pine,
And there are hung on high, in honour of the vine.
A madness so devout the vineyard fill, &c.

Lastly, the Bacchanalia, or Dionysia, or Orgia, were the feasts of Bacchus, among the Romans, which at first were solemnized in February, at mid-

day, by women only; but afterward they were performed in the most scandalous manner by men and women, and young boys and girls, till the senate by an edict abrogated this festival, as Diagundus did at Thebes. Pentheus, king of Thebes, attempted the same thing, but the Bacchæ barbarously killed him; whence came the story, that his mother and sisters tore him in pieces, fancying he was a boar. There is a story, that Alcithoe, the daughter of Ninyas, and her sisters, despising the sacrifices of Bacchus, staid at home spinning while the Orgia were celebrating, and on that account were changed into bats.—*Ovid Met.* 4.—And it is said that Lycurgus, who attempted many times to hinder these Bacchanalia in vain, cut off his own legs, because he had rooted up the vines to the dishonour of Bacchus.

QUESTIONS FOR EXAMINATION.

What are the three things to be considered in regard to sacrifices?
What things were consecrated to Bacchus?
Who were the priests and priestesses of Bacchus?
Were the sarifices all of one kind?
Which were the first sacrifices; by whom were they instituted, and how were they celebrated?
What were the Epilenæa?
What were the Apaturia?
What were the Ambrosia?
What were the Ascolia, and how were they celebrated?
What were the Oscilla?
Repeat the lines of Virgil on this subject?
What were the Bacchanalia?

SEC. 5.—THE HISTORICAL SENSE OF THE FABLE. BACCHUS AN EMBLEM EITHER OF NIMROD OR MOSES.

Some writers say, that Bacchus is the same with Nimrod: the reasons of these opinions are: 1. The similitude of the words Bacchus and Barchus, which signifies the son of Chus, that is, Nimrod. 2. They think the name of Nimrod may allude to the Hebrew word *namur*, or the Chaldee, *namer*, a tiger:

and accordingly the chariot of Bacchus was drawn by tigers, and himself clothed with the skin of a tiger. 3. Bacchus is sometimes called Nebrodes, which is the very same as Nimrodus. 4. Moses styles Nimrod "a great hunter," and we find that Bacchus is styled Zagreus, which in Greek signifies the same thing. Nimrod presided over the vines, since he was the first king of Babylon, where were the most excellent wines, as the ancients often say.

Others think that Bacchus is Moses, because many things in the fable of the one seemed derived from the history of the other. For, first, some feign that he was born in Egypt, and presently shut up in an ark, and thrown upon the waters, as Moses was. 2d. The surname of Bimatur, which belongs to Bacchus, may be ascribed to Moses, who, beside one mother by nature, had another by adoption, king Pharaoh's daughter. 3d. They were both beautiful men, brought up in Arabia, good soldiers, and had women in their armies. 4th. Orpheus directly styles Bacchus a lawgiver, and calls him Moses, and further attributes to him the two tables of the law. 5th. Bacchus was called Bicornis; and accordingly the face of Moses appeared double horned, when he come down from the mountain, where he had spoken to God; the rays of glory that darted from his brow, resembling the sprouting out of horns. 6th. As snakes were sacrificed, and a dog given to Bacchus, as a companion; so Moses had his companion Caleb, which in Hebrew signifies "a dog." 7th. As the Bacchæ brought water from a rock, by striking it with their *thyrsi*, and the country wherever they came flowed with wine, milk, and honey; so the land of Canaan, into which Moses conducted the Israelites, not only flowed with milk and honey, but with wine also; as appears from that large bunch of grapes which two men carried between them upon a staff. 8th. Bacchus dried

up the rivers Orontes and Hydaspes, by striking them with his *thyrsis*, and passed through them, as Moses passed through the Red Sea. 9th. It is said also, that a little ivy-stick, thrown down by one of the Bacchæ upon the ground, crept like a dragon, and twisted itself about an oak. And, 10. That the Indians once were all covered with darkness, while those Bacchæ enjoyed a perfect day.

From this you may collect, that the ancient invention of fables have borrowed many things from the Holy Scriptures, to patch up their conceits. Thus Homer says, that Bacchus wrestled with Pallene, to whom he yielded; which fable is taken from the history of the angel wrestling with Jacob. In like manner Pausanias reports, that the Greeks at Troy found an ark that was sacred to Bacchus; which when Euripidus had opened, and viewed the statue of Bacchus laid therein, he was presently struck with madness: the ground of which fable is in the second book of Kings, where the Sacred History relates that the Bethshemites were destroyed by God, because they looked with too much curiosity into the ark of the covenant.

Wine and its effects are understood in this fable of Bacchus. He was educated by the Naiades, nymphs of the rivers and fountains; whence men may learn to dilute their wine with water.

Bacchus is naked, he cannot conceal any thing. Wine always speaks truth, it opens all the secrets of the mind.

The poet says Bacchus has horns.

"Accedant capiti cornua, Bacchus eris."—*Ov. Ep. Saph.*
But put on horns, and Bacchus thou shalt be.

Wine makes even the meanest people bold, insolent, and fierce, exercising their fury and rage against others, as a mad ox gores with his horns.

He is crowned with ivy; because that plant, be-

ing always green and flourishing, by its natural coldness assuages the heat occasioned by too much wine.

QUESTIONS FOR EXAMINATION.

In what respects do Bacchus and Nimrod resemble each other?
In what respects is Bacchus like Moses?
What does the fable of Bacchus teach?

CHAPTER VI.

SEC. 1.—MARS. HIS IMAGE AND DESCENT.

Mars is fierce and sour in his aspect; terror is every where in his looks, as well as in his dress; he sits in a chariot drawn by a pair of horses, which are driven by a distracted woman; he is covered with armour, and brandishes a spear in his right hand, as though he breathed fire and death, and threatened every body with ruin and destruction.

Mars, the god of war, who is often seen on horseback, in a formidable manner, with a whip and a spear together. The dog was consecrated to him, for his vigilance in the pursuit of his prey; the wolf, for his rapaciousness; the raven, because he diligently follows armies when they march, and watches for the carcasses of the slain; and the cock, for his watchfulness, whereby he prevents all surprise. But, that you may understand every thing in the picture, observe, that the creatures which draw the chariot are not horses, but Fear and Terror. Sometimes Discord goes before them in tattered garments, and Clamour and Anger go behind. Yet some say, that Fear and Terror are servants to Mars; and accordingly, he is not more awful and imperious in his commands, than they are ready and exact in their obedience.

MARS

"Fer galeam, Bellona mihi, nexusques rotarum
Tende, Pavor; Fræna rapidos, Formido, jugales."
Claud. in Ruf.

My helmet let Bellona bring; Terror my traces fit;
And, panic Fear, do thou the rapid driver sit.

——"Sævit medio in certamine Mavors,
Cœlatus ferro, tristesque ex æthere Diræ,
Et scissa gaudens vadit Discordia palla,
Quam cum sanguineo sequitur Bellona flagello."
Virg. Æn. 8.

Mars in the middle of the shining shield
Is grav'd, and strides along the liquid field.
The Diræ come from heav'n with quick descent,
And Discord, died in blood, with garments rent,
Divides the press: her steps Bellona treads,
And shakes her iron rod above their heads.

Bellona is the goddess of war, and the companion of Mars; or, as others say, his sister, or wife. She prepares for him his chariot and horses when he goes to fight. It is plain that she is called Bellona from *bellum*. She is otherwise called Duellona from *duellum*, or from the Greek word βελονη [*belone*] a "needle," whereof she is said to be the inventress. Her priests, the Bellonarii, sacrificed to her in their own blood; they hold in each hand naked swords, with which they cut their shoulders, and wildly run up and down like men mad and possessed: upon which people thought, that (after the sacrifice was ended) they were able to foretell future events. Claudian introduces Bellona combing snakes; and another poet describes her shaking a burning torch, with her hair hanging loose, stained and clotted with blood, and running through the midst of the ranks of the army, uttering horrid shrieks and dreadful groans.

"Ipsa faciem quatiens, et flavam sanguine multo
Sparsa comam, medias acies Bellona pererrat.
Stridet Tartarea nigro sub pectore Diva
Lethiferum murmur." *Sil. l.* 6.

Her torch Bellona waving through the air,
Sprinkles with clotted gore her flaming hair,

And through both armies up and down doth flee;
While from her horrid breast Tissiphone
A dreadful murmur sends.

And in Homer we have a description of a battle in which Mars, Minerva, and Discord, are engaged:

Loud clamours rose from various nations round;
Mix'd was the murmur, and confus'd the sound:
Each host now joins, and each a god inspires;
These Mars incites, and those Minerva fires.
Pale Flight around, and dreadful Terror reign;
And Discord, raging, bathes the purple plain.
Discord, dire sister of the slaught'ring pow'r,
Small at her birth, but rising every hour;
While scarce the skies her horrid head can bound;
She stalks on earth, and shakes the world around;
The nations bleed where'er her steps she turns:
The groan still deepens, and the combat burns.—*Iliad.*

Before the temple of this goddess, there stood a pillar called Bellica, over which the herald threw a spear, when he proclaimed war.

Mars is said to be the son of Jupiter and Juno, though, according to Ovid's story, he is the child of Juno only.

He married Nerio or Nerione, which word in the Sabian language signifies "valour and strength," and from her the Claudian family derived the name of Nero.

QUESTIONS FOR EXAMINATION.

How is Mars represented?
How is his chariot drawn and driven?
What animals are consecrated to Mars?
Repeat the lines in Virgil.
Who is Bellona?
Who is Bellonarii?
How is Bellona represented by Claudian?
Who was Mars?
Whom did he marry?

SEC. 2.—NAMES AND ACTIONS OF MARS.

The name of Mars sets forth the power and influence he has in war, where he presides over the sol-

diers; and his other name, Mavors, shows that all great exploits are executed and brought about through his means.

The Greeks call him Αρης [*Ares*,] either from the destruction and slaughter which he causes; or from the silence which is kept in war, where actions, not words, are necessary. But from whatever words this name is derived, it is certain that those famous names Areopagus and Areopagita, are derived from Αρης. The Areopagus, that is, the "hill" or "mountain" of Mars, was a place at Athens, in which Mars, being accused of murder and incest, was forced to defend himself in a trial before twelve gods, and was acquitted by six voices; from which time, that place became a court wherein were tried capital causes, and the things belonging to religion. The Areopagitæ were the judges, whose integrity and credit was so great, that no person could be admitted into their society, unless he delivered in public an account of his past life, and was found in every part thereof blameless. And, that the lawyers who pleaded, might not blind the eyes of the judges by their charms of eloquence, they were obliged to plead their causes without any ornaments of speech; if they did otherwise, they were immediately commanded to be silent. And, lest they should be moved to compassion by seeing the miserable conditions of the prisoners, they gave sentence in the dark, without lights; not by words, but on paper; hence, when a man speaks little or nothing, they used proverbially to say of him, that "He is as silent as one of the judges in the Areopagus."

His name Gradivus comes from his stateliness in marching; or from his vigour in brandishing his spear.

He is called Quirinus, from *Curis* or *Quiris*, signifying a spear; whence comes *securis* or *semicuris*, a piece of a spear. And this name was afterward attri-

buted to Romulus, because he was esteemed the son of Mars; from whom the Romans were called Quirites. Gradivus is the name of Mars when he rages; and Quirinus, when he is quiet. And accordingly there were two temples at Rome dedicated to him; one within the city, which was dedicated to Mars Quirinus, the keeper of the city's peace; the other without the city, near the gate, to Mars Gradivus, the warrior, and the defender of the city against all outward enemies.

The ancient Latins applied to him the title of Salisubsulus, or "dancer," from *salio*, because his temper is very unconstant and uncertain, inclining sometimes to this side, and sometimes to that, in wars: whence we say, that the issue of battle is uncertain, and the chance dubious. But we must not think that Mars was the only god of war; for Bellona, Victoria, Sol, Luna, and Pluto, used to be reckoned in the number of martial deities. It was usual with the Lacædemonians to shackle the feet of the image of Mars, that he should not fly from them: and among the Romans, the priests Salii were instituted to look after the sacrifices of Mars, and go about the city dancing with their shields.

The poets relate only one action of this terrible god: this is his attachment to Venus, and her treachery. Sol was the first that discovered it, and he immediately acquainted Vulcan, Venus' husband. Vulcan instantly made a net of iron, whose links were so small and slender, that it was invisible. By this the lovers were caught, Alectryon, Mars' favourite, suffered punishment, because, when he was appointed to watch, he fell asleep, and so gave Sol an opportunity to slip in; therefore Mars changed him into a cock, which to this day is so mindful of his old fault, that he constantly gives notice of the approach of the sun, by crowing.

QUESTIONS FOR EXAMINATION

What does the name of Mars import?
What do the Greeks call him?
What names are derived from *Ares*?
Who were the Areopagitæ?
From what does Mars derive his name Gradivus?
Why is he called Quirinus?
On what account has he the title of Salisubsulus?
What action is related of Mars?
Who discovered Venus' treachery, and what was done in consequence?
What happened to Alectryon?

SEC. 3.—THE STORY OF TEREUS; AND THE SACRIFICES OF MARS.

Tereus, the son of Mars, by the nymph Bistonis, married Progne, the daughter of Pandion, king of Athens, when he was king of Trace. This Progne had a sister called Philomela, a virgin in modesty and beauty inferior to none. She lived with her father at Athens. Progne, being desirous to see her sister, asked Tereus to fetch Philomela to her, with which he complied. Tereus fell desperately in love with Philomela; and as they travelled together, because she refused to favour his addresses, he overpowered her, cut out her tongue, and threw her into a gaol; and returning afterwards to his wife, pretended that Philomela died in her journey; and that his story might appear true, he shed many tears and put on mourning. But injuries sharpen the wit, and a desire of revenge makes people cunning: for Philomela, though she was dumb, found out a way to tell her sister the villany of Tereus. She described the violence offered to her in embroidery, and sent the work folded up to her sister. Progne no sooner viewed it, than she was so transported with passion that she could not speak, her thoughts being wholly taken up in contriving how she should avenge the affront. First, then, she hastened to her sister, and brought her home without

Tereus' knowledge. While she was thus meditating revenge, her young son Itys came and embraced his mother; but she carried him aside into the remote parts of the house, and slew him while he hung about her neck, and called her mother. When she had killed him, she cut him into pieces, and dressed the flesh, and gave it Tereus for supper, who fed heartily on it. After supper he sent for his son Itys: Progne told him what she had done, and Philomela showed him his son's head. Tereus, incensed with rage, rushed on them both with his drawn sword; but they fled away, and fear added wings to their flight: so that Progne became a swallow, and Philomela a nightingale. Tereus was also changed into a hoopoe [*upupa,*] which is one of the filthiest of all birds. The gods out of pity changed Itys into a pheasant. *Ovid Met.* 6.

To Mars were sacrificed the wolf for his fierceness; the horse for his usefulness in war; the woodpecker and the vulture for their ravenousness; the cock for his vigilance, which is a prime virtue among soldiers; and grass, because it grows in towns laid desolate by war.

Among the ancient rites belonging to Mars, the most memorable is the following: Whoever undertook the conduct of any war, went into the vestry of the temple of Mars; and first shook the Ancilla, a holy shield, afterwards the spear of the image of Mars, and said "Mars, watch."

Qui belli alicujus susceperat curam, sacrarium Martis ingressus, primo Ancilia commovebat, post hastum simulacri ipsius; dicens, Mars, Vigila. *Servius*

QUESTIONS FOR EXAMINATION.

Who was Tereus, and whom did he marry?

Give some account of the story of Philomela. [The pupil might shut the book, and write the story from memory, in his own words.]

Into what were Progne, Philomela, Tereus, and Itys metamorphosed?

JUNO

What were the sacrifices offered to Mars, and on what account?

What rite did the ancient warriors perform before they went out to battle?

CHAPTER VII.

SEC. 1.—THE CELESTIAL GODDESS, JUNO. HER IMAGE AND DESCENT.

We have viewed the five celestial gods; let us now look upon the goddesses that follow them in order. First observe Juno, riding in a golden chariot drawn by peacocks, holding a sceptre in her hand, and wearing a crown beset with roses and lilies.

Juno's chariot is finely represented by Homer; and Hebe is mentioned as her attendant:—

> At her command rush forth the steeds divine;
> Rich with immortal gold their trappings shine:
> Bright Hebe waits: by Hebe, ever young,
> The whirling wheels are to the chariot hung.
> On the bright axle turns the bidden wheel
> Of sounding brass; the polish'd axle, steel:
> Eight brazen spokes in radiant order flame;
> Such as the heav'ns produce: and round the gold
> Two brazen rings of work divine were roll'd.
> The bossy naves, of solid silver, shone;
> Braces of gold suspend the moving throne;
> The car, behind, an arching figure bore;
> The bending concave form'd an arch before;
> Silver the beam, th' extended yoke was gold,
> And golden reins th' immortal coursers hold. *Homer.*

Juno is the queen of the gods, and both the sister and wife of Jupiter:

> ——"Jovisque
> Et soror et conjux." *Virg. Æn.* 1.

Her father was Saturn, and her mother Ops; she was born in the island Samos, and there lived till she was married.

She seems very august and majestical. How beautiful is that face, how comely are all her limbs? how well does a sceptre become those hands, and a crown that head? how much beauty is there in her smiles? She is full of majesty, and worthy of the greatest admiration.

Her servant is Iris, the daughter of Thaumus and Electra, and sister to the Harpies. She is Juno's messenger, and Mercury is Jupiter's; though Jupiter and the other gods, the Furies, nay, sometimes men have sent her on messages. Because of her swiftness she is painted with wings, and she sometimes rides on a rainbow, as Ovid says:

"Effugit, et remeat per quos modo venerat arcus." *Met.* 3.
On the same bow she went she soon returns.

It is her office to unloose the souls of women from the chains of the body, as Mercury unlooses those of men. We have an example of this in Dido, who laid violent hands on herself, for when she was almost dead, Juno sent Iris to loose her soul from her body, as Virgil describes at large, in the fourth book of his Æneid:

"Tum Juno omnipotens longum miserata dolorem,
Difficilesque obitus, Irim demisit Olympo,
Quæ luctantem animum nexosque resolveret artus.
Ergo Iris croceis per cœlum roscida pennis,
Mille trahens varios adverso Sole colores,
Devolat, et supra caput astitit: hunc ego Diti
Sacrum jussa fero, teque isto corpore solvo.
Sic ait, et dextra crinem secat: omnis et una
Dilapsus calor, atque in ventos vita recessit."

Then Juno, grieving that she should sustain
A death so ling'ring, and so full of pain,
Sent Iris down to free her from the strife
Of lab'ring nature and dissolve her life.
Downward the various goddess took her flight,
And drew a thousand colours from the light;
Then stood about the dying lover's head,
And said, I thus devote thee to the dead:
This off'ring to the infernal gods I bear.

Thus while she spoke, she cut the fatal hair:
The struggling soul was loos'd and life dissolv'd in air.

But in this Iris differs from Mercury; for he is sent both from heaven and hell, but she is sent from heaven only. He oftentimes was employed in messages of peace, whence he was called the peacemaker; but Iris was always sent to promote strife and dissension, as if she were the goddess of discord: and therefore some think that her name was given to her from the contention which she perpetually creates; though others say, she was called Iris, because she delivers her messages by speech, and not in writing

QUESTIONS FOR EXAMINATION.

How is Juno represented?
Repeat Homer's description of her chariot?
Who is Juno, and what relation does she bear to Jupiter and Saturn?
How is she represented with regard to her figure?
Who is Iris, and for what purpose was she employed?
How is she painted?
What office does Iris bear with respect to the souls of women?
In what does Iris differ from Mercury?

SEC. 2.—THE CHILDREN, AND DISPOSITION OF JUNO.

Vulcan, Mars, and Hebe, were the children of Juno by Jupiter. Although some say that Hebe had no other parent than Juno. Hebe, on account of her extraordinary beauty was, by Jupiter, made goddess of youth, and held the office of cupbearer of Jupiter. But by an unlucky fall she offended the king of the gods, who turned her out from her office, and put Ganymede in her stead.

Juno's worst fault was jealousy, of which the following are instances. Jupiter loved Io, the daughter of Inachus. When Juno observed that Jupiter was absent from heaven she suspected the cause of his absence. Therefore she immediately flew down to the earth after him. As soon as Jupiter perceived

her coming, fearful of a chiding, he turned the young lady into a white cow. Juno seeing the cow, asked who she was, and what was her origin? Jupiter said, she was born on a sudden out of the earth. The cunning goddess, suspecting the matter, desired to have the cow, which Jupiter could not refuse, lest he should increase her suspicion. So Juno, taking the cow, gave it to Argus to keep: this Argus had a hundred eyes, two of which in their turns slept, while the others watched.

———" Servandam tradidit Argo.
Centum luminibus cinctum caput Argus habebat:
Inde suis vicibus capiebant bina quietem;
Cætera servabant, atque in statione manebant.
Constiterat quocunque modo, spectabat ad Io;
Ante oculos Io, quamvis aversus, habebat."—*Ov. Met.* 1.

The goddess then to Argus straight convey'd
Her gift, and him the watchful keeper made.
Argus' head a hundred eyes possest,
And only two at once reclin'd to rest:
The others watch'd, and, in a constant round,
Refreshment in alternate courses found.
Where'er he turn'd he always Io view'd;
Io he saw, though she behind him stood.

Thus was Io under constant confinement; nor was the perpetual vigilance of her keeper the only misfortune; for she was fed with nothing but insipid leaves and bitter herbs. This hardship Jupiter could not endure; therefore, he sent Mercury to Argus, to set Io free. Mercury, under the disguise of a shepherd, came to Argus, and with the music of his pipe lulled him asleep, and then cut off his head. Juno was grieved at Argus' death, and to make him some amends she turned him into a peacock, and scattered his hundred eyes about the tail of the bird.

———" Centumque oculos nox occupat una
Excipit hos, volucrisque suæ Saturnia pennis
Collocat, et gemmis caudam stellantibus implet."

There Argus lies; and all that wond'rous light,
Which gave his hundred eyes their useful sight,
Lies buried now in one eternal night.

But Juno, that she might his eyes retain,
Soon fix'd them in her gaudy peacock's train.

Nor did her rage against Io cease, for she committed her to the furies to be tormented. Despair and Anguish made her flee into Eygpt, where she begged of Jupiter to restore her to her former shape. Her request being granted, she thenceforth took the name of Isis, the goddess of the Egyptians, and was worshipped with divine honours.

Juno gave another evidence of her jealousy. For, when her anger against Jupiter was so violent that nothing could pacify her, king Cithæron advised Jupiter to declare that he intended to take another wife. The contrivance pleased him, wherefore he takes an oaken image, dressed very beautifully, and puts it into a chariot; and declares publicly, that he is about to marry Platœa the daughter of Æsopus. The report came to Juno's ears, who immediately fell furiously upon the image, and tore its clothes, till she discovered the jest; and laughing very heartily, she was reconciled to her husband. She was afterward called Citheronia, from king Cithæron, the adviser of the trick.

QUESTIONS FOR EXAMINATION.

Who were Juno's children?
What was Hebe's office, how did she lose it, and who succeeded her in it?
What was Juno's great fault?
With whom was Jupiter enamoured?
Into what was Io metamorphosed by Jupiter, and what account did he give of the matter to his wife?
What did Juno do with Io in her new form?
What became of the eyes of Argus after his death?
Repeat the lines from Ovid.
What became of Io?
To what was Jupiter advised by Cithæron, and what was the result?

SEC. 3.—NAMES OF JUNO.

Juno was called Argiva, from the Argivi, among whom sacrifices were celebrated to her honour; in

which a hetacomb, that is, one hundred oxen, were sacrificed to her. They made her image of gold and ivory, holding a pomegranate in one hand, and a sceptre in the other; upon the top of which stood a cuckoo, because Jupiter changed himself into that bird, when he fell in love with her

Bunea, from Bunæus the son of Mercury, who built a temple to this goddess at Corinth.

Coprotina, or the nones of July, that is, on the seventh day, maid-servants celebrated her festival, together with several free women, and offered sacrifices to Juno under a fig-tree *(caprificus)* in memory of the extraordinary virtue, which enabled the maid-servants to preserve the honour of the Roman name. For, after the city was taken, the enemy, determined to oppress the Romans, sent a herald to them, saying, if they desired to save the remainder of their city from ruin, they must send them their wives and daughters. The senate was distracted at the thought. A maid-servant named Philotis or Tutela, took with her several other maid-servants, some dressed like mistresses of families, and some like virgins, and went over to the enemy. Livy, the dictator, disposed them about the camp; they incited the men to drink much, because it was a festival: the wine made the soldiers sleep soundly; and a sign being given from a wild fig-tree, the Romans came and slew them all. These maid-servants were made free, and portions out of the public treasury were given them: the day was afterwards called Nonæ Caprotinæ, from the wild fig-tree, whence they had the sign: and they ordered an anniversary sacrifice to Juno Caprotina to be celebrated under a wild fig-tree, the juice of which was mixed with the sacrifices in memory of the action.

Curis or Curitis, from her spear, called Curis in the language of the old Sabines. The matrons were understood to be under her guardianship; whence,

says Plutarch, the spear is sacred to her, and many of her statues lean upon spears, and she herself is called Quiritis and Curitis. Hence springs the custom, that the bride combs her hair with a spear found sticking in the body of a gladiator; and taken out of him when dead, which spear was called Hasta Celibaris.

Crinis nubentium comebatur hasta celibari, quæ scilicet in corpore gladiatoris stetisset abjecti occisique. Festus. Arnob contra Gentes.

Cingula, from the girdle which the bride wore when she was led to her marriage; for this girdle was unloosed with Juno's good leave, who was thought the patroness of marriage.

Dominduca and Interduca, from bringing home the bride to her husband's house.

Egeria, because she promoted, as they believed, the facility of the birth.

Quod eam partui egerendo opitulari crederent. *Festus.*

Februalis, Februata, Februa, or Februla, because they sacrificed to her in the month of February. Her festivals was celebrated on the same day with Pan's feasts, when the Luperci, the priests of Pan, the god of shepherds, running naked through the city, and striking the women with Juno's cloak (that is, with the skin of a goat) purified them. The animals sacrificed to Juno were a white cow, a swine, and a sheep: the goose and the peacock were also sacred to her.

Juga, because she is the goddess of marriage. A street in Rome, where her altar stood, was hence called Jugarius: and anciently people used to enter into the yoke of marriage at that altar. She is also, by some, called Socigena, because she assists in the coupling the bride and bridegroom.

Lacinia, from the temple of Lacinium, built and dedicated to her by Lacinius.

Lucina and Lucilia, either from the grove, in which she had a temple, or from the light of this world, into which infants are brought by her. Ovid comprises both these significations in a distich.

> "Gratia Lucina, dedit hæc tibi nomina lucus.
> Vel quia principium tu, dea, lucis habes."—*Fast.* 2.
>
> Lucina, hail, so nam'd from thy own grove,
> Or from the light thou giv'st us from above.

Nuptialis; and when they sacrificed to her under this name, they took the gall out of the victim, and cast it behind the altar; to signify that there ought to be no gall or anger between those who are married.

Opigena, because she gives help to women in labour.

Parthenos the virgin; she was so called, as we are told, from this circumstance: there was a fountain among the Argivi, called Canathus, where Juno washing herself every year was thought to recover her youth and beauty.

Perfecta, that is, perfect; for marriage was esteemed the perfection of human life.

She was called Pronuba; marriages were not lawful unless Juno was first called upon.

Regina, queen; which title she gives herself, as we read in Virgil:

> "Ast ego, quæ divum incedo regina, Jovisque
> Et soror et conjux."—*Æn.* 1.
>
> But I who walk in awful state above,
> The queen of heav'n, sister and wife of Jove.

Sospita, because all the women were supposed to be under her safeguard, every one of which had a Juno, as every man had his Genius.

Unxia was another of her names, because the posts of the door were anointed, where a new-married pair lived, whence the wife was called Uxor.

H. Meyer del. G. Fourman Sculp.

MINERVA

QUESTIONS FOR EXAMINATION.

Why was Juno called Argiva?
How did the Argivi represent her?
Give in writing the reasons for her name Caprotina.
How did she obtain the name Curis and Curitis?
What custom arose from this?
Why was she named Cingula?
On what accounts was she named Dominduca and Interduca?
Why was she called Februalis?
What animals were sacrificed to her?
On what account was she named Juga, and Socigena?
Why is she called Lacinia and Lucina?
What circumstances took place when they sacrificed to Juno under the name of Nuptialis?
Why was she called Parthenos, and why Perfecta?
What title does she give herself in Virgil?
Why is she called Sospita and Unxia?

CHAPTER VIII.

SEC. 1.—MINERVA, OR PALLAS. HER IMAGE AND BIRTH.

Minerva—it may be asked why she is clothed with armour, rather than with women's clothes. What means the head piece of gold, and the crest that glitters so? To what purpose has she a golden breastplate, and a lance in her right hand, and a terrible shield in her left? On her shield is a grisly head beset with snakes: and the cock and owl are painted on it.

Minerva is armed, rather than dressed in women's clothes, because she is the president and inventress of war. The cock stands by her because he is a fighting bird, and is often painted sitting on her headpiece.

The head, which seems so formidable with snakes, she not only carries on her shield, but sometimes also in the midst of her breast; it is the head of Medusa, one of the Gorgons, of which Virgil gives a beauti-

ful description. The Basilisk is also sacred to her, to denote the great sagacity of her mind, and the dreadful effects of her courage, she being the goddess both of wisdom and of war; for the eye of the basilisk is not only piercing enough to discover the smallest object, but it is able to strike dead whatsoever creature it looks on. She wears an olive crown, because it is the emblem of peace; and war is only made that peace may follow. Though there is another reason, too, why she wears the olive: for she first taught mankind the use of that tree. When Cecrops built a new city, Neptune and Minerva contended about its name; and it was resolved, that whichsoever of the two deities found out the most useful creature to man, should give their name to the city. Neptune brought a horse; and Minerva caused an olive to spring out of the earth, which was judged a more useful creature to man than the horse: therefore, Minerva named the city, and called it Athenæ, after her own name, in Greek Ἀθηνα.

The most celebrated of the statues of Phidias, after that of Jupiter Olympius, was the statue of Minerva in her temple at Athens: it was thirty-nine feet high.

History mentions five Minervas. We shall speak of that only which was born of Jupiter, and to whom the rest are referred. The account given of her birth was this; when Jupiter saw that his wife Juno had no children, he through grief struck his forehead, and after three months brought forth Minerva: whence she was called Tritonia: Vulcan *striking his head with the blow of a hatchet, was amazed to see an armed *virago* leap out of the brain of her father, instead of a tender infant.

——"De capitis fertur sine matre paterni
Vertice, cum clypeo prosiluisse suo.

* Lucian. in Dial. Deor.

Out of her father's scull, as they report,
Without a mother, all in arms leap'd forth.

They say besides, that it rained gold in the island of Rhodes, when Minerva was born, an observation made by Claudian also.

"Auratos Rhodiis imbres, nascente Minerva,
Induxisse Jovem ferunt."

At Pallas' birth, great Jupiter, we're told,
Bestrew'd the Rhodians with a shower of gold.

QUESTIONS FOR EXAMINATION.

From what does Minerva derive her name?
How is she represented, and what are the figures represented on the shield?
Why is she armed, and what does the cock signify?
Why is the basilisk sacred to Minerva?
Why does she wear an olive crown?
How did Athens derive its name?
Which is the most celebrated statue of Minerva?
What was the origin of Minerva?
What happened at Rhodes when Minerva was born?

SEC. 2.—NAMES OF MINERVA.

Minerva is so called from diminishing, [*a minis.*] And it is very true, that she, being the goddess of war, diminishes the number of men, and deprives families of their head, and cities of their members. But the name may be derived from threatenings, because her looks threaten the beholders with violence, and strike them with terror. Or, perhaps, she has her name from the good admonition she gives; because she is the goddess of wisdom. She is commonly thought to be wisdom itself; hence, when men pretend to teach those that are wiser than themselves, it is proverbially said, Sus Minervam, συς Ἀθηναν, Cic. 9. Epist. 18. "That sow teaches Minerva."

The Greeks call her Athena, because she never sucked the breast of a mother or nurse; for she was born out of her father's head, in full strength, and

was therefore called motherless. Plato says she had this name from her skill* in divine affairs. Others think she was so named, †because she is never enslaved, but enjoys the most perfect freedom, as the Stoics well observe, who say, The philosopher is the only freeman.

Liber nemo est nisi sapiens. Tullius in Paradox.

She is called Pallas, from a giant of the same name, whom she slew: or from the lake Pallas, where she was first seen by men; or, lastly, which is more probable, from brandishing‡ her spear in war.

She had many other names; but we shall only mention two or three, after we have given some account of the Palladium.

The Palladium was an image of Pallas, preserved in the castle of the city of Troy; for while the castle and temple of Minerva were building, they say, this image fell from heaven into it, before it was covered with a roof. This raised every body's admiration; and when the oracle of Apollo was consulted, he answered, "That the city should be safe so long as that image remained within it." Therefore, when the Grecians besieged Troy, they found that it was impossible to take the city, unless the Palladium was taken out of it. This business was left to Ulysses and Diomedes, who undertook to creep into the city through the common sewers, and bring away the fatal image. When they had performed the task, Troy was taken without difficulty. Some say it was not lawful for any person to remove the Palladium, or even to look upon it. Others add, that it was made of wood, so that it was a wonder how it could move the eyes and shake the spear. Others,

* Ἄθηνα quisa θεογόν, vel Ἠθηνόν, hoc est, quæ divina cognoscit. Plato in Clatylo.

† Ab α non et θῆσασθαι servire.

‡ Ἀπὸ τῦ πάλλειν τὸ δόρυ, à vibrandâ hastâ. Serv. in Æn. 1.

on the contrary, report, that it was made of the bones of Pelops, and sold to the Trojans by the Scythians. They add, that Æneas recovered it, after it had been taken by the Greeks, from Diomedes, and carried it with him into Italy, where it was laid up in the temple of Vesta as a pledge of the stability of the Roman empire, as it had been before a token of the security of Troy. And, lastly, others write, that there were two Palladia; one of which Diomedes took, and the other Æneas carried with him.

Parthenos, *i. e.* virgin, was another of Minerva's names: whence the temple at Athens, where she was most religiously worshipped, was called Parthenon. For Minerva, like Vesta and Diana, was a perpetual virgin; and such a lover of chastity, that she deprived Tiresias of his sight, because he saw her bathing in the fountain of Helicon: but Tiresias' mother, by her petitions, obtained, that since her son had lost the eyes of his body, the sight of his mind might be brighter and clearer, by having the gift of prophecy. Ovid, indeed, assigns a different cause of his blindness. There is another illustrious instance of the chastity of Minerva: when Neptune had successfully made love to the beautiful Medusa (whose hair was gold) in the temple of Minerva, the goddess changed into snakes that hair which had tempted him; and decreed, that those who looked upon her thereafter should be turned into stone.

Her name Tritonia was taken from the lake Triton, where she was educated; as we also may learn from Lucian, who mentions the love which Pallas bears to this lake:

> "Hanc et Pallas amat, patrio quod vertice nata
> Terrarum primam Lybien (nam proxima cœlo est,
> Ut probat ipse calor) tetigit, stagnique quieta
> Vultus vidit aqua, posuitque in margine plantas,
> Et se delecta, Tritonida dixit, ab unda."
>
> This Pallas loves, born of the brain of Jove,
> Who first on Lybia trod (the heat doth prove

This land next heav'n:) she standing by the side,
Her face within the quiet water spied,
And gave herself from the lov'd pool a name
Tritonia.

Or from τριτω, or τριτων [*triton*] a word which in the old Bœotian and Æolic languages signifies a head, because she was born from Jupiter's head. Yet, before we leave the lake Triton, let me tell you the ceremonies that were performed upon the banks of it in honour of Minerva. A great concourse of people out of the neighbouring towns assembled to see the following performance: all the virgins came in companies, armed with clubs and stones, and on a sign being given, they assaulted each other; she who was first killed was not esteemed a virgin, and therefore her body was disgracefully thrown into the lake; but she who received the most and the deepest wounds, and did not desist, was carried home in triumph in a chariot, in the midst of the acclamations and praises of the whole company.

Εργατις [*Ergatis*] *operaria*, "workwoman" was her name among the Samians, her worshippers; because she invented divers arts, especially the art of spinning, as we learn from the poets: thus the distaff is ascribed to her, and sometimes she is called Minerva, from her name, because she was the inventress of it. Although Minerva so much excelled all others in spinning, yet Arachne, a young lady of Lydia, very skilful at spinning, challenged her in this art; but it proved her ruin; for the goddess tore her work, and struck her forehead with a spoke of the wheel. This disgrace drove her into despair, so that she hanged herself; but Pallas, out of compassion, brought her again to life, and turned her into a spider, which continues still employed in spinning:

——"Frontem percussit Arachnes;
Non tulit infælix, laqueoque animosa ligavit

Guttura, pendentem Pallas miserata levavit:
Atque ita, Vive quidem, pende tamen, improba dixit."
Ov. Met. 6.

Arachne thrice upon the forehead smote;
Whose great heart brooks it not; about her throat
A rope she ties: remorseful Pallas staid
Her falling weight:—Live wretch, yet hang, she said.

She is called Musica; because, says Pliny, the dragons or serpents on her shield, which, instead of hair encompassed the Gorgon's head, did ring and resound, as if the strings of a harp near them were touched. But it is more likely that she was so named, because she invented the pipe; upon which, when she played by the river-side, and saw in the water how much her face was swelled and deformed by blowing it, she was moved with indignation, and threw it aside, saying, the sweetness of the music is too dear, if purchased with so much loss.

Glaucopis was another of her names; because her eyes, like the eyes of an owl, were gray or sky-coloured, that is, of a green colour mixed with white.

She was also called Pylotis, from a Greek word, signifying a "gate:" for, as the image of Mars was set up in the suburbs, so her effigy or picture was placed on the city gates, or doors of houses; by which they signified, that we ought to use our weapons abroad, to keep the enemy from entering our towns; but in the town we must use the assistance of Minerva, not of Mars; that is, the state ought to be governed at home by prudence, counsel, and law.

QUESTIONS FOR EXAMINATION.

What are the reasons given for the name Minerva?
What proverb has her great wisdom furnished, and what does the term Minervale signify?
Why is she called Athena?
Why is she named Pallas?
Give some account in writing of the Palladium.
Why was she called Parthenos?
What is the history of Tiresias?
What is related of Neptune and Medusa?

Why was Minerva named Tritonia?
What ceremony was performed on the banks of the lake Triton?
Why is Minerva called Ergatis?
Repeat the lines from Ovid.
Why is Minerva called Musica?
Why is she named Glaucopis?
Why is she called Pylotis?
What inference is drawn from the circumstance?

SEC. 3.—THE SIGNIFICATION OF THE FABLE.

By the story of Minerva, the poets intended to represent wisdom; that is, true and skilful knowledge, joined with discreet and prudent manners. They hereby signify also the understanding of the noblest arts, and the accomplishments of the mind; likewise the virtues, and especially chastity: for,

1. Minerva is said to be born out of Jupiter's brain: because the wit and ingenuity of man did not invent the useful sciences, which, for the good of men were derived from the brain of Jupiter; that is, from the inexhausted fountain of the divine wisdom, whence not only the arts and sciences, but the blessings of wisdom and virtue also proceed.

2. Pallas was born armed; because a wise man's soul being fortified with wisdom and virtue, is invincible: he is prepared and armed against fortune; in dangers he is intrepid, in crosses unbroken, in calamities impregnable. Thus, though the image of Jupiter perspires in bad weather, yet as Jupiter himself is dry and unconcerned, so a wise man's mind is hardened against the assaults that fortune can make upon his body.

3. She invented and exercised the art of spinning; and hence other young women may learn, if they would preserve their good character, never to indulge idleness, but to employ themselves continually in some sort of work; after the example of Lucretia.

4. As the spindle and the distaff were the inven-

H. Meyer del. G. Fournier Sculp.

VENUS

tion of Minerva, so they are the arms of every virtuous woman. For which reason those instruments were formerly carried before the bride when she was brought to her husband's house; and somewhere it is a custom, at the funeral of women, to throw the distaff and spindle into the grave with them.

5. An owl, a bird seeing in the dark, was sacred to Minerva, and painted upon her images, which is the representation of a wise man, who, scattering and dispelling the clouds of ignorance and error, is clear sighted where others are stark blind.

QUESTIONS FOR EXAMINATION.

What do the poets represent by the story of Minerva?
Why is Minerva said to have originated from Jupiter's brain?
Why was she said to be born armed?
What lesson should Minerva teach as the inventress of spinning?
Why were the spindle and distaff carried before the bride, when she went to her husband's house?
What does the owl represent as sacred to Minerva?

CHAPTER IX.

SEC. 1.—VENUS. HER IMAGE. HER DESCENT.

Turn your eyes now to a sweet object, and view that goddess in whose countenance the graces sit playing, and discover all their charms. You see a pleasantness, a mirth, and joy in every part of her face. Observe with what becoming pride she holds up her head and views herself, where she finds nothing but joys and soft delights. She is clothed with a purple mantle glittering with diamonds. By her side stand two Cupids, and round her are three Graces, and after follows the lovely beautiful Adonis, who holds up the goddess' train. The chariot in which she rides is made of ivory, finely carved,

and beautifully painted and gilded. It is drawn by swans and doves, or swallows as Venus directs, when she pleases to ride.

Venus, whom in more honourable terms men style the "goddess of the Graces," the author of elegance, beauty, neatness, delight, and cheerfulness, is in reality the mistress, president, and patron of all manner of licentiousness; and it should seem, by the worship which was formerly paid to her, that men used at that period to erect altars to, and deify their vices; that they hallowed the greatest impieties with frankincense, and thought to ascend into heaven by the steps of their iniquities.

You will see her sometimes painted like a young virgin rising from the sea, and riding in a shell; at other times like a woman holding the shell in her hand, her head being crowned with roses. Sometimes her picture has a silver looking-glass in one hand, and on the feet are golden sandals and buckles. In the pictures of the Sicyonians, she holds a poppy in one hand, and an apple in the other. At Elis she was painted treading on a tortoise; showing thereby that young women ought not to ramble abroad; and that married women ought to keep silence, love their home, and govern their family. She wore a girdle or belt, called Cestus; in which all kinds of pleasures were folded, and which was supposed to excite irresistible affection. Some give her arrows; and make Python Suada, the goddess of eloquence, her companion.

We learn from several authors, that there were four Venuses, born of different parents, but this Venus of whom we speak was the most eminent, and had the beauties as well as the disgraces of the others commonly ascribed to her. She sprang from the froth of the sea. She was by the Greeks called Aphrodite, *ex ἀφρος spuma*. As soon as she was born, she was laid, like a pearl, in a shell instead of

a cradle; and was driven, by Zephyrus upon the island Cythera, where the Horæ, or hours, received, educated, accomplished, and adorned her; and, when she came of age, carried her into heaven, and presented her to the gods, all of whom, being taken with her beauty, desired to marry her: but she was at length betrothed to Vulcan, and married to him.

QUESTIONS FOR EXAMINATION.

How is Venus described?
By whom is she attended?
How is her chariot drawn?
What different descriptions are given of her?
What may be inferred from the worship paid to Venus?
How is she painted?
How is she painted at Elis, and what does that denote?
What was she called by the Greeks?
What happened to her as soon as she was born?
By whom was she educated, and who did she marry?

SEC. 2.—NAMES OF VENUS.

She is called Venus, says Cicero, because all things are subject to the laws of love. Or else, as others say, her name is given her because she is eminently beautiful; for she is the goddess of beauty. Or lastly, she is so called, because she was a stranger or foreigner to the Romans; for she was first worshipped by the Egyptians, and from the Egyptians she was translated to the Greeks, and from them to the Romans. Let us now proceed to her other names.

Amica, Εταιρα [*Hetaira*] was a name given her by the Athenians; because she joins lovers together; and this Greek word is used both in good and bad senses.

Armata, because when the Spartan women sallied out of their town, besieged by the Messenians, and beat them, a temple was dedicated to Venus Armata.

Apaturia, that is "the deceiver," for nothing is more deceitful than love, which flatters our eyes and pleases us, like roses in their finest colours, but at the same time leaves a thorn in the heart.

She was called by the Romans Barbata; because, when the Roman women were so troubled with a disease that caused their hair to fall off, they prayed to Venus, and their hair grew again; upon which they made an image of Venus with a comb, and gave it a beard, that she might have the signs of both sexes.

Cypris, Cypria, and Cyprogenia, because she was worshipped in the island of Cyprus: Cytheris and Cytherea; from the island of Cythera, whither she was first carried in a sea-shell.

There was a temple at Rome dedicated to Venus Calva; because when the Gauls possessed that city, ropes for the engines were made with the women's hair.

Erycina, from the mountain Eryx in the island of Sicily; upon which Æneas built a splendid and famous temple to her honour, because she was his mother.

Horace makes mention of her under this name.

She is properly called Ridens, and Homer calls her a lover of laughing: for she is said to be born laughing, and thence called the "goddess of mirth."

Hortensis, because she looks after the production of seed and plants in gardens. And Festus tells us, that the word Venus is by Nævius put for herbs, as Ceres is for bread, and Neptunus for fish.

Idalia and Acidalia from the mountain Idalus, in the island of Cyprus, and the fountain Acidalius, in Bœotia.

Marina, because she was born of the sea, to which Ausonius refers in his poem.

"Orta salo, suscepta solo, patre edida Cœlo."

Heav'n gave her life, the sea a cradle gave,
And earth's wide regions her with joy receive.

She is called Aphroditus and Anadyomne, that is, emerging out of the waters, as Apelles painted her; and Pontia, from Pontus. Hence came the custom, that those who had escaped any danger by water, used to sacrifice to Venus. Hence also the mariners observed those solemnities called Aphrodisia, which Plutarch describes in a treatise against Epicurus.

Melanis, or Melænis, that is dark and concealed; whence the Egyptians worshipped a Venus, called Scoteia, a goddess to be admired in the night.

Migonitis signifies her power in the management of love. Therefore, Paris dedicated the first temple to Venus Migonitis.

Paphia, from the city Paphos in the island of Cyprus, where they sacrificed flowers and frankincense to her. And this is mentioned by Virgil:

"Ipsa paphum sublimis adit, sedesque revisit
Læta suas, ubi templum illi, centumque Sabæo
Thure calent aræ, sertisque recentibus halant."—*Æn.* 1.

This part perform'd, the goddess flies sublime
To visit Paphos and her native clime;
Where garlands, ever green and ever fair,
With vows are offer'd, and with solemn pray'r:
A hundred altars in her temple smoke,
A thousand bleeding hearts her pow'r invoke.

Her name Verticordia, signifies the power of love to change hearts, and to ease the minds of men from all cares that perplex them. Ovid mentions this power, and for the same reason Venus is called in the Greek Epistrophia.

QUESTIONS FOR EXAMINATION.

Why is she called Amica and Armata?
Why was she called Apaturia and Barbata?
Why was she denominated Cypris and Cytheris?
Why was a temple dedicated to Venus Calva at Rome?
Why was she called Erycina and Ridens?
Why was she denominated Hortensia Idalia? and Acidalia?

How did she derive her names Marina and Aphroditis?
Why is she called Melænis, and why Migonitis?
Why is she called Paphia and Verticordia?

SEC. 3.—ACTIONS OF VENUS.

Pygmalion, a statuary, considering the great inconveniences of marrying, had resolved to live single; but afterward making a most elegant and artificial image of Venus, he fell so much in love with his own workmanship that he begged Venus to turn it into a woman, and enliven the ivory. His wishes were granted, and of her he had Paphos, from whom the island Paphos had its name. *Ovid Met.* 10.

Pyramus and Thisbe were both inhabitants of the city of Babylon; equal in beauty, age, condition, and fortune. They began to love each other from their cradles. Their houses were contiguous, so that their love arose from their neighbourhood, grew greater by their mutual play, and was perfected by their singular beauty. This love increased with their years, and in due time, they begged their parents' consent; which was refused, because of some former quarrels between the two families. And that the children might not attempt any thing against their parents' will, they were not permitted to see each other. There was a partition-wall between both houses, in which wall there was a small chink, never discovered by any of the servants. This crevice the lovers found, and met here: their words and their sighs went through, but kisses could not pass; which, when they parted, they printed on each side of the wall. By some contrivance they met and agreed upon an interview under the shade of a large mulberry tree, which stood near a fountain. When night came on, Thisbe deceived her keepers, and escapes first, and flies into the wood; for love gave her wings. When she got to the ap-

pointed place, a lioness fresh from the slaughter of some cattle, came to drink at the fountain. Thisbe was so frightened that she ran into a cave, and in her flight her veil fell from her head; the lioness returning from the fountain, found the veil, and tore it with her jaws besmeared with blood. Pyramus comes next, and sees the print of a wild beast's foot, and finds the veil of Thisbe bloody and torn. He, imagining that she was killed and devoured by the wild beast, grew distracted, and hastened to the appointed tree; but not finding Thisbe, he threw himself upon his sword, and died. Thisbe in the mean time, recovered from her fright, came to the mulberry tree, where she saw Pyramus in the struggles of death: she embraced her dying lover, mingled her tears with his blood, and folding her arms about him, called upon him to answer her, but he was speechless, and looking up expired. Thisbe, distracted with grief, tore her cheeks, beat her breast, rent her hair, and shed a deluge of tears upon his cold face; nor did she cease to mourn, till she perceived her veil, bloody and torn, in Pyramus' hand. She then understood the occasion of his death, and drew the sword from the body of her lover, plunged it into her own, and falling accidentally on him, gave him a cold kiss, and breathed her last breath into his bosom. The tree, warmed with the blood of the slain lovers, became sensible of their misfortune, and mourned. Its berries, which were before white, became red with grief, and blushed for the death of Pyramus; when Thisbe also died, the berries then became black and dark, as if they had put on mourning. Such were the fatal effects of love.

In the next place hear the story of Atalanta and Hippomenes. She was the daughter of the king Schæneus, or Cæneus. It was doubted whether her beauty or swiftness in running were greater. When she consulted the oracle, whether she should marry

or not, this answer was given, "That marriage would be fatal to her." Upon which the virgin hid herself in the woods, and lived in places remote from the conversation of men. But the more she avoided them, the more eagerly they courted her; for her disdain inflamed their desires, and her pride raised their adoration. At last, when she saw she could not otherwise deliver herself from the importunity of her lovers, she made this agreement with them: "You court me in vain; he who overtakes me in running shall be my husband; but they who are beaten by me shall suffer death; I will be the victor's prize, but the vanquished's punishment. If these terms please, go with me into the field." They all agreed to these conditions:

"Venit ad hanc legem temeraria turba procorum."
Ov. Met. 10.

All her mad wooers take the terms propos'd.

They strove to outrun her; but they were all beaten and put to death according to the agreement; suffering the loss of their lives for the fault of their feet. Yet the example of these lovers did not deter Hippomenes from undertaking the race, who entertained hopes of winning the victory, because Venus had given him three golden apples, gathered in the gardens of the Hesperides, and also told him how to use them. Hippomenes briskly set out and began the race; and when he saw that Atalanta overtook him, he threw down a golden apple; the beauty of it enticed her so that she went out of her way, followed the apple, and took it up.

"Declinat cursus, aurumque volubile tollit."

She, greedy of the shining fruit, steps back
To catch the rolling gold.

Afterward he threw down another, which she pursued also to obtain; and again a third; so that

while Atalanta was busied in gathering them up, Hippomenes reached the goal, and took the lady as the prize of his victory. But forgetful of the gratitude and respect due to Venus, he met with a signal punishment. Himself and Atalanta were turned into a lion and lioness.

Another proof of the fatal effects of love is the case of Paris and Helena. Paris was the son of Priamus, king of Troy, by Hecuba. His mother, when she was pregnant, dreamed that she brought forth a burning torch: and asking the oracle for an interpretation, was answered, "That it portended the burning of Troy," and that the fire should be kindled by her son. Therefore, as soon as the child was born, he was exposed upon the mountain Ida: where the shepherds brought him up privately, educated him, and called him Paris. When he was grown to man's estate, he gave such tokens of singular prudence and equity in deciding controversies, that on a great difference which arose among the goddesses, they referred it to his judgment to be determined. The goddess *Discordia was the occasion of this contention: for, because all the gods and goddesses, except herself, were invited to the marriage of Peleus, she was angry, and resolved to revenge the disgrace; therefore, when they all met and set down at the table, she came in privately, and threw down upon the table an apple of gold, on which was this inscription, "Let the fairest take it." Hence arose a quarrel among the goddesses, for every one thought herself the most beautiful. But at last, all the others yielded to the three superior goddesses, Juno, Pallas, and Venus; who disputed so eagerly, that Jupiter himself was not able to bring them to agreement. He resolved therefore to leave the final determination of it to the judgment

* Dion. Chrysost. Orat. 20. Philostrat. in Icon.
† Pulchrior accipiat, vel, Detur pulchriori.

of Paris ; so that she should have the apple to whom Paris should adjudge it. The goddesses consent, and call for Paris, who was then feeding sheep upon a mountain. They tell him their business, and court his favour with great promises : Juno promised to reward him with power, Pallas with wisdom, and Venus promised him the most beautiful woman in the world. He pronounced Venus the fairest, and assigned to her the apple of gold. Venus did not break her promise to Paris ; for in a little time Paris was owned to be king Priam's son, and sailed into Greece with a great fleet, under the colour of an embassy, to fetch away Helena, the most beautiful woman in the world, who was betrothed to Menelaus, king of Sparta, and lived in his house. When he came, Menelaus was from home, and, in his absence, Paris carried away Helena to Troy. Menelaus demanded her, but Paris refused to send her back ; and this occasioned that fatal war between the Greeks and Trojans, in which Troy, the metropolis of all Asia, was taken and burnt, in the year of the world 2871. There were killed eight hundred sixty-eight thousand of the Grecians ; among whom Achilles, one of their generals, lost his life by the treachery of Paris himself.

There were slain six hundred and seventy-six thousand of the Trojans, from the beginning of the war to the taking of the city, among whom Paris himself was killed by Pyrrhus or Philoctetes ; and his brother Hector, the pillar of his country, was killed by Achilles. When the city was taken and burnt, king Priamus, the father of Paris and Hector, at once lost all his children, his queen Hecuba, his kingdom and his life. Helena, after Paris was killed, married his brother Deiphobus : yet she at length betrayed the castle to the Grecians, and admitted Menelaus into her chamber to kill Deiphobus : by which, it is said, she was reconciled to the favour of

Menelaus again. These things, however, belong rather to history than to fable.

QUESTIONS FOR EXAMINATION.

What happened to Pygmalion?
Can you give in short the story of Pyramus and Thisbe?
Give the story of Atalanta and Hippomenes.
Give an abridged account of the fates of Paris and Helena.

SEC. 4.—THE COMPANIONS OF VENUS; VIZ. HYMENÆUS, THE CUPIDS, THE GRACES, ADONIS.

The first of Venus' companions was the god Hymenæus. He presided over marriage, and was the protector of young unmarried women. He was the son of Bacchus and Venus Urania, born in Attica, where he used to rescue virgins carried away by thieves, and restore them to their parents. He was of a very fair complexion; crowned with the *amaracus* or sweet marjoram, and sometimes with roses; in one hand he carried a torch, in the other a veil of flame colour, to represent the blushes of a virgin. Newly married women offered sacrifices to him, as they did also to the goddess Concordia.

Cupid was the next of Venus' companions. He is called the god of love, and many different parents are ascribed to him, because there were many Cupids. Plato says he was born of Penia, the goddess of poverty, by Poros, the son of Counsel and Plenty. Hesiod relates, that he was born of Chaos and Terra. Sappho derives him from Venus and Cœlum. Alcæus says he was the son of Lite and Zephyrus. Simonides attributes him to Mars and Venus; and Alcmæon, to Zephyrus and Flora. But whatever parents Cupid had, this is plain, he always accompanies Venus, either as a son or a servant.

The poets speak of two Cupids. One of which is an ingenious youth, the son of Venus and Jupiter, a celestial deity; the other the son of Erebus and Nox,

[*Hell* and *Night*,] a vulgar god, whose companions are drunkenness, sorrow, enmity, contention, and such kind of plagues. One of these Cupids is called Eros, and the other Anteros; both of them are boys, and naked, and winged, and blind, and armed with a bow and arrows and a torch. They have two darts of different natures; a golden dart which procures love, and a leaden dart which causes hatred. Anteros is also the god who avenges slighted love.

Although this be the youngest of all the celestial gods, yet his power is so great, that he is esteemed the strongest, for he subdues them all. Without his assistance, his mother Venus is weak, and can do nothing, as she herself confesses in Virgil.

"Nate, meæ vires, mea magna potentia, solus." *Æn.* 4.

Thou art my strength, O son, and power alone.

He is naked because the lover has nothing of his own, but deprives himself of all that he has, for his mistress' sake.

Cupid is a boy, because he is void of judgment. His chariot is drawn by lions, for the rage and fierceness of no creature is greater than the extravagance and madness of violent love. He is blind, because a lover does not see the faults of his beloved object, nor consider in his mind the mischief proceeding from that passion. He is winged, because nothing flies swifter than love, for he who loves today, may hate to-morrow. Lastly, he is armed with arrows, because he strikes afar off.

The Graces called *Charites, were three sisters, the daughters of Jupiter and Eurynome, or Eunomia, as Orpheus says, or rather, as others say, the daughter of Bacchus and Venus. The first was

* Χαριτες dictæ ἀπο τῆς Χαρᾶς i. e. à gaudio.

called *Aglaia, from her cheerfulness, her beauty, or her worth; because kindness ought to be performed freely and generously. The second, †Thalia, from her perpetual verdure; because kindness ought never to die, but to remain fresh always in the receiver's memory. The third, ‡Euphrosyne, from her cheerfulness; because we ought to be free and cheerful, as well in doing as in receiving a kindness.

These sisters were painted naked, or in transparent and loose garments, young and merry, with hands joined. One was turned from the beholder, as if she was going from him; the other two turned their faces, as if they were coming to him; by which we understand, that when one kindness is done, thanks are twice due; once when received, and again when it is repaid. The Graces are naked, because kindnesses ought to be done in sincerity and candour, and without disguise. They are young, because the memory of kindness received ought never to grow old. They are virgins, because kindness ought to be pure, without expectation of requital. Their hands are joined, because one good turn requires another; there ought to be a perpetual intercourse of kindness and assistance among friends.

Adonis was the son of Cinyras, king of Cyprus, and Myrrha. As he was very handsome, Venus took great delight in him, and loved his company. When he hunted, a boar gored him with his tusks, and killed him. Venus bewailed his death with much sorrow and concern, and changed his blood, which was shed on the ground, into the flower *anemone*, which ever since has retained the colour of blood. While she flew to assist him, being led by his dying voice, a thorn ran into her foot, and the

* Αγλαία id est, splendor, honestas, vel dignitas.

† Θαλία (nam Θαλία est Musæ nomen) id est, veriditas et cinnitas à Θαλλω vireo.

‡ Ευφροσυνη, id est, lætitia et urbanitas. Vide Hesiod, in Theog.

blood that came thence fell on the rose, which before was white, but thereby made red.

Venus besought of, and obtained from Jupiter, that he should return to life for six months in every year; so that Adonis revives and dies in incessant succession. In Greece, Phœnicia, and some other countries, festivals were appointed expressive of this circumstance: the solemnity continued several days; the first part being spent in lamentations for his loss, and the second in joy for his restoration.

QUESTIONS FOR EXAMINATION.

Who was Hymenæus, and of whom was he the protector?
Whose son was he, and how was he represented?
Who was Cupid, and whose son was he said to be?
How many Cupids do the poets describe, and how are they represented?
What is his character with regard to power?
Why is he represented naked?
How is his chariot drawn?
Why is he represented blind, winged, and armed with arrows?
Who were the Graces, and what were their names?
How are they represented in paintings?
Why are they said to be ever young, naked, and with their hands joined?
Who was Adonis? what was the cause and consequences of his death?

CHAPTER X.

LATONA.

Latona was the daughter of Phœbe, by Cæus the Titan. So great was her beauty, that Jupiter fell in love with her, which excited the jealousy of Juno, who caused her to be cast out of heaven to the earth; not contented with this, she obliged Terra, by an oath, not to give her a habitation, and besides she set the serpent Python upon her, to per-

secute her wherever she went. Juno, however, was disappointed, for the island Delos received Latona, where, under a palm or an olive tree, she brought forth Diana; who, as soon as she was born, nursed and took care of her brother Apollo.

Her reception at Delos, notwithstanding the oath of Terra, is thus accounted for. This island formerly floated in the sea, and they say that at the time it was hidden under the waters, when Terra took her oath, but that it emerged afterwards by the order of Neptune, and became fixed and immoveable for Latona's use, from which time it was called Delos, because it was visible like other places.

The island Delos emerged for Latona's use, because it was sister to Latona. Some say, that her name was formerly Asteria, whom Jupiter loved and courted, but she was converted into an island: others report that she was converted into a quail, *(Ovid Met.* 15,) and flew into this island, which was, therefore, among other names, called Ortygia. Niobe's pride, and the barbarity of the countrymen of Lycia, increase the fame of this goddess.

Niobe was the daughter of Tantalus, and the wife of Amphion, king of Thebes. She was so enriched with all the gifts of nature and fortune, and her happiness so great, that she could not bear it: being puffed up with pride, and full of self-conceit, she began to despise Latona, and to esteem herself the greater, saying: "is any happiness to be compared to mine, who am out of the reach of fortune? She may rob me of much wealth, but she cannot injure me, since she must leave me still very rich. Does any one's wealth exceed mine? Is any one's beauty like mine? Have I not seven most beautiful daughters, and as many ingenious and handsome sons? And have I not, therefore, reason to be proud?" In this manner she boasted of her happiness, and despised others: but her pride, in a short time, depri-

ved her of all the happiness which she possessed, and reduced her from the height of good fortune to the lowest degree of misery. For when Latona saw herself despised, and her sacrifices disturbed by Niobe, she appointed Apollo and Diana to punish the injury that was offered to their mother. Immediately they went with their quivers well filled with arrows, to Niobe's house; where first they killed the sons, then the daughters, and next the father, in the sight of Niobe, who by that means was stupified with grief, till at length she was turned into marble, which, because of this misfortune, is said to shed many tears to this day.—*Ovid Met.* 6.

The rustics of the country of Lycia in Asia, did also experience the anger of Latona to their ruin; for when she wandered in the fields, the heat of the weather and toil of her journey brought such a drought upon her that she almost fainted for thirst. At last discovering a spring in the bottom of the valley, she ran to it with great joy, and fell on her knees to drink the cool waters:

——"Gelidos potura liquores."

To quench her thirst with the refreshing stream.

But the neighbouring clowns hindered her, and bid her depart. She earnestly begged leave, and they denied it: she did not desire she said to injure the stream by washing herself in it, but only to quench her thirst.

"Quid prohibetis aquas? usus communis aquarum:
Nec solem proprium natura, nec aera fecit,
Nec tenues undas. Ad publica munera veni.
Quæ tamen ut detis supplex peto. Non ego nostros
Abluere hic artus, lassataque membra parabam:
Sed relevare sitim. Caret os humore loquentis,
Et fauces arent, vixque est via vocis in illis.
Haustus aquæ mihi nectar erit: vitamque fatebor
Accepisse simul."

H. Moses del. G. Fairman Sculp.

AURORA

———Why hinder you, said she,
The use of water that to all is free?
The sun, the air, the pure and cooling wave,
Nature made free. I claim the boon she gave:
Yet humbly I entreat it, not to drench
My weary limbs, but killing thirst to quench.
My tongue wants moisture, and my jaws are dry,
Scarce is there way for speech. For drink I die,
Water to me were nectar. If I live,
'Tis by your favour.———

They regarded not her entreaties, but with threats endeavoured to drive her away. This great inhumanity moved the indignation of Latona, who cursed them, and said, "May you always live in this water." Immediately they were turned into frogs, and leaped into the muddy water, where they ever after lived.

QUESTIONS FOR EXAMINATION.

Who was Latona, and what was the consequence of Jupiter's affection to her?

Where was Diana born, and how was she employed immediately after her birth?

How is Latona's reception at Delos accounted for?

What is said of her transmigrations into an island and quail?

Who was Niobe, and what is said of her pride and self-sufficiency?

What was Latona's conduct towards Niobe?

Into what was Niobe changed?

What happened to the rustics of Lycia, and why were they so punished?

CHAPTER XI.

AURORA.

Aurora, the daughter of Terra and Titan, the sister of the sun and moon, and mother of the stars and the winds, is a goddess drawn in a chariot of gold by white horses; her countenance shines like gold; her fingers are red like roses: so Homer de-

scribes Aurora. The Greeks call Aurora by another name, and some say that she was the daughter of Hyperion and Thia, or of Pallas, from whom the poets also call her Pallantias. She by force carried two beautiful young men, Cephalus and Tithonus, into heaven.

Cephalus married Procris, the daughter of the king of Athens. When Aurora could, by no persuasion, move him to leave her, she carried him into heaven; but even there she could not shake his constancy; therefore she sent him again to his wife Procris, disguised in the habit of a merchant. After this she gave him an arrow that never missed the mark, which she had received from Minoe. When Cephalus had this arrow, he spent his whole time in hunting and pursuing wild beasts. Procris, suspecting the constancy of her husband, concealed herself in a bush, to discover the truth: but when she moved carelessly in the bush, her husband thinking some wild beast was there, drew his bow, and shot his wife to the heart.—*Ovid Met.* 7.

Tithonus was the son of Laomedon, and brother of Priamus: Aurora, for his singular beauty, carried him up to heaven, and married him; and, instead of portion, obtained from the Fates immortality for him. She had Memnon by him, but she forgot to ask the Fates to grant him perpetual youth, so that he became so old and decrepid, that, like an infant, he was rocked to sleep in a cradle. Hereupon he grew weary of life, and wishing for death, asked Aurora to grant him power to die. She said, that it was not in her power to grant it, but that she would do what she could: and therefore turned her husband into a grasshopper, which, they say, moults when it is old, and grows young again.—*Ovid Met.* 13.

Memnon went to Troy, to assist the king Priam, where, in a duel with Achilles, he was killed; and,

in the place where he fell, a fountain arose which every year, on the same day on which he died, sends forth blood instead of water. But as his body lay upon the funeral pile to be burnt, it was changed into a bird by his mother Aurora's intercession; and many other birds of the same kind flew out of the pile with him, which, from his name, were called Aves Memnoniæ: these, dividing themselves into two troops, and furiously fighting with their beaks and claws, with their own blood appeased the ghost of Memnon, from whom they sprung.—*Ovid Met.* 13.

There was a statue of this Memnon, made of black marble, and set up in the temple of Serapis at Thebes, in Egypt, of which they relate an incredible story: for it is said that the mouth of the statue, when first touched by the rays of the rising sun, sent forth a sweet and harmonious sound as though it rejoiced when its mother Aurora came; but at the setting of the sun, it sent forth a low melancholy tone, as lamenting her departure.

QUESTIONS FOR EXAMINATION.

Who was Aurora, how was her chariot drawn, and how is she described by Homer?

Who did she carry to heaven?

What is said of Cephalus, and what became of his wife Procris?

Who is Tithon, and what is related of him?

Into what was he changed, and why?

What became of Memnon, and what is said to have happened where he was killed?

Into what was his dead body changed?

Where was his statue erected, and what is reported of it?

PART II.

OF THE TERRESTRIAL DEITIES.

CHAPTER I.

SEC. 1.—SATURN. HIS IMAGE, FAMILY, AND ACTIONS.

Look upon the wall on the right hand. On that wall, which is the second part of the *Pantheon*, as well as of our discourse, you see the terrestrial deities divided into two sorts; for some of them inhabit both the cities and the fields indifferently, and are called in general *"the terrestrial goddesses:" but the others live only in the countries and the woods, and are properly called †"the gods of the woods." We will begin with the first.

Of the terrestrial gods, which are so called, because their habitation is in the earth, the most celebrated are Saturn, Janus, Vulcan, Æolus, and Momus. The terrestrial goddesses are Vesta, Cybele, Ceres, the Muses, and Themis: they are equal in number to the celestial gods and goddesses.

We will begin with the eldest, Saturn, who is represented as a decrepid ‡old man, with a long beard and hoary head. His shoulders are bowed like an arch, his jaws hollow and thin, his cheeks sunk; his nose is flat, his forehead full of furrows, and his

* Dii terrestres urbes et campos promiscue incolunt.
† Dii autem sylvestres rure tantum et in sylvis degunt.
‡ Virg. Æn. 7.

SAGITTARIUS

chin turned up; his right hand holds a rusty scythe, and his left a child, which he is about to devour. He is the son of Terra, or Vesta, and Cœlum, Cœlus, or Cœlius, who was the son of Æther and Dies, and the most ancient of all the gods. This Cœlum married his own daughter Vesta, by whom he had many children. The most eminent of them was Saturn, whose brothers were the Cyclops, Oceanus, Titan, the hundred-handed giants, and divers others; his sisters were Ceres, Tethys, and Ops, or Rhea, whom he afterwards married. The sisters persuaded their mother Vesta to exclude Titan, or Titanus, the eldest son, and to appoint Saturn heir of his father's kingdom. When Titan saw the fixed resolution of his mother and sisters, he would not strive against the stream, but voluntarily quitted his right, and transferred it to Saturn, under condition that he should not bring up any male children, so that after Saturn's death, the kingdom might return to the children of Titan.

His wife Ops, perceiving that her husband devoured all her male children, when she brought forth the twins, Jupiter and Juno, she only sent Juno to him, and sent Jupiter to be nursed in Mount Ida, by the priestesses of Cybele, who were called Curetes, or Corybantes. It was their custom to beat drums and cymbals while the sacrifices were offered up, and the noise of them hindered Saturn from hearing the cries of Jupiter. By the same trick she also saved Neptune and Pluto from her devouring husband.

Titan, when he saw himself cheated, and the agreement broken, to revenge the injury, raised forces, and brought them against Saturn, and making both him and Rhea prisoners, he bound them, and shut them together in hell, where they lay till Jupiter, a few years after, overcame the Titans, and set his father and mother again at liberty. After this

Saturn strove to take away his life; because he heard by an oracle that he should be driven out of his kingdom by a son, as in reality he was afterwards; for Jupiter deposed him from the throne, and expelled him the kingdom; because he had conspired to take away his life. Beside this, when he found Saturn almost drunk with mead, he bound and maimed him, as Saturn had also maimed his father Cœlum before, with his sickle.

Saturn having thus lost his kingdom went into Italy, which was anciently called Saturnia. He lived there with king Janus; and that part of Italy in which he lay hidden, was afterwards called Latium, and the people Latini; as Ovid observes:

> "Inde diu Genti mansit Saturnia nomen:
> Dicta fuit Latium terra, latente Deo." *Fast.* 1.
>
> The name Saturnia thence this land did bear,
> And Latium too, because he shelter'd here.

King Janus made Saturn partner of his kingdom, upon which Saturn reduced the people to civil society, and joined them to each other, as it were, in *chains of brass*, that is, by the *brass money* which he invented; and therefore, on one side of the money was stamped a ship.

> "At bona posteritas puppim signavit in æra,
> Hospitis adventum testificata Dei." *Fast.* 3.
>
> A ship by th' following age was stamp'd on coin,
> To show they once a god did entertain.

And on the other side was stamped a Janus Bifrons. But although the money was *brass*, yet this was the *golden age* in which Saturn lived, when, as the poets, who magnify the happiness of that age, would persuade us, the earth without the labour of ploughing and sowing brought forth its fruits, and all things were common to all. Virgil hath given an elegant description of this happy age in the eighth book of his Æneid:

"Primus ad æthereo venit Saturnus Olympo,
Arma Jovis fugiens, et regnis exul ademptis.
Is genus indocile, ac dispersum montibus altis
Composuit, legesque dedit. Latiumque vocari
Malult, his quoniam latuisset tutus in oris:
Aurea, quæ ut perhibent, illo sub rege fuêre
Sæcula; sic placida populos in pace regebat."

Then Saturn came, who fled the pow'rs of Jove,
Robb'd of his realms, and banish'd from above.
The men dispers'd on hills to town he brought,
The laws ordain'd, and civil customs taught,
And Latium call'd the land, where safe he lay
From his unduteous son, and his usurping sway.
With his wild empire, peace and plenty came;
And hence the golden times derived their name.

QUESTIONS FOR EXAMINATION.

How are the terrestrial deities divided, and why?
Which are the most celebrated of the celestial deities?
How is Saturn described?
Whose son was he, and who were his brothers and sisters?
What was the conduct of his sisters to him?
How did Titan act, and for what did he stipulate?
By what means did Jupiter escape, and who besides were saved in like manner?
Who were the corybantes; and what was their custom in offering sacrifices?
How did Titan avenge himself upon Saturn?
Who released Saturn, and how did he requite the exertions of Jupiter in his behalf?
How did Jupiter act afterwards?
What is the origin of the name Latini?
Repeat the two Latin and English lines.
What did he perform at Latium?
How is the age in which Saturn flourished described by the poets?
Repeat the lines from Virgil—
"Primus ad æthereo venit," &c.

SEC. 2.—NAMES OF SATURN. SACRIFICES, &c.

Many derive the name Saturnus* from sowing, because he first taught the art of sowing and tilling the ground, in Italy; and therefore he was esteemed the god of husbandry, and called Stercutius by the Romans, because he first fattened the earth with manure: he is accordingly painted with a sickle,

* Saturnus dictus est a Satu, sicut a Portu Portunus, et a Neptu Neptunus. Festus. Serv. in Æn. 7. Lips. Sat. 3.

with which the meadows are mowed and the corn is cut down. This sickle was thrown into Sicily, and there fell within a city then called Trepanum, and since Trepano, from that circumstance; though others affirm, that this city had its name from that sickle which Ceres had from Vulcan, and gave the Titans when she taught them to mow. But others say, the town had its name because it was crooked and hollow, like a sickle. Indeed Sicily is so fruitful in corn and pasture, that the poets justly imagined that the sickle was invented there.

Saturnus is derived from that *fulness which is the effect of his bounty when he fills the people with provisions; as his wife was called †Ops, because "she helps the hungry." Others affirm, that he is called Saturn, ‡because he is *satisfied with the years* that he devours, for Saturn and Time are the same.

Men were sacrificed to Saturn, because he was delighted, as they thought, with human blood: therefore the gladiators were placed under his protection, and fought at his feasts. The Romans esteemed him an infernal god, as Plutarch says, because the planet Saturn is malignant and hurtful. Those who sacrificed to him had their heads bare, and his priests wore scarlet garments. On this altar were placed wax tapers lighted, because by Saturn men were brought from the darkness of error to the light of truth.

The feasts Saturnalia, in the Greek language Κρονια [*Cronia*] were instituted either by Tullus, king of the Romans, or, if we believe Livy, by Sempronius and Minutius, the consuls. Till the time of Julius Cæsar they were finished in one day, viz. on the 19th of December; after this they began to celebrate them for three days; and then, during four or five, by the order of Caligula: and

* A saturando, quasi saturet populos annona.

† Quod esurientibes opem ferat.

‡ Quod ipse saturetur annis quos ipse devorat. Cic. de Nat. Deor. 2

write, that they lasted seven days. Hence they called these days the first, the second, the third, &c. festivals of Saturn: and when these days were added to the feast, the first day of celebrating it was the 17th day of December.

Upon these festival days, 1. The senate did not sit. 2. The schools kept holyday. 3. Presents were sent among friends. 4. It was unlawful to proclaim war, or execute offenders. 5. Servants were allowed to be jocose and merry toward their masters; as we learn from Ausonius:

> "Aurea nunc revocat Saturni festa December;
> Nunc tibi cum domino ludere, verna, licet." *Ecl. de Men.*
>
> December now brings Saturn's merry feasts,
> When masters bear their sportive servants' jests.

6. Nay, the masters waited on their servants, who sat at table, in memory of that liberty which all enjoyed in ancient times in Saturn's reign, when there was no servitude. 7. Contrary to the custom, they washed them as soon as they arose, as if they were about sitting down at table. 8. And lastly, they put on a certain festival garment, called *synthesis*, like a cloak, of purple or scarlet colour, and this gentlemen only wore.

QUESTIONS FOR EXAMINATION.

How is the name of Saturn derived, and why is he esteemed the god of husbandry?
Why is he often painted with a sickle in his hand?
How do others derive the name as an assistant to the poor?
Why were gladiators put under his protection?
How was he esteemed by the Romans?
How were his sacrifices made?
When were the Saturnalia instituted, and how long did they last in each year?
What peculiarities were observed during the feasts?

SEC. 3.—THE HISTORICAL SENSE OF THE FABLE BY SATURN IS MEANT NOAH.

Although it is generally said, that Saturn was Nimrod, the founder of the empire of Babylon, yet I

am more inclined to believe the opinion of Bochartus, who maintains that Saturn and Noah were the same. The reasons which he brings are these :

1. In the time of Noah *the whole earth spoke one language : and the ancient mythologists say, that the beasts understood this language. And it is said, †that in Saturn's age there was but one language, which was common to men and brutes.

2. Noah is called in the Hebrew language ‡*a man of the earth*, that is, a husbandman, according to the usual phrase of Scripture, which calls a soldier ‖*a man of war ;* a strong man §*a man of arms ;* a murderer ¶*a man of blood ;* an orator **a man of words ;* and a shepherd ††*a man of cattle.* Now Saturn is justly called *a man of the earth*, because he married Tellus, whose other names were Rhea and Ops.

3. As Noah was the first planter of vineyards, so the art of cultivating vines and fields is attributed to Saturn's invention.

4. As Noah was once overcome with wine, because perhaps he never experienced the strength of it before ; so the Saturnalians did frequently drink excessively, because Saturn protected drunken men.

5. As Noah cursed his son Ham, because he saw his father's nakedness with delight ; so Saturn made a law that whoever saw the gods naked should be punished.

6. Plato says, " that Saturn and his wife Rhea, and those with them, were born of Oceanus and Thetis :" and thus Noah, and all that were with him, were in a manner new born out of the waters of the deluge, by the help of the ark. And if a ship was stamped upon the ancient coins, because Saturn

* Genesis xi. 1.
† Plato in Politicis.
‡ Vir terræ, Gen. ix. 20.
‖ Joshua v. 4.
§ Job xxii. 3.
¶ 2 Samuel xvi. 17.
** Exod. iv.
†† Gen. xlvi. 32.

came into Italy in a ship; surely this honour belonged rather to Noah, who in a ship preserved the race of mankind from utter destruction.

7. Did Noah foretel the coming of the flood? so did Saturn foretel, *" that there should be great quantities of rain, and an ark built, in which men, and birds, and creeping things, should all sail together."

8. Saturn is said to have devoured all his sons, except Jupiter, Neptune, and Pluto. So Noah may be said to have condemned all men, †because he foretold that they would be destroyed in the flood. For in the scripture phrase, the prophets are said to "do the things which they foretel shall be done hereafter." But as Saturn had three sons left to him not devourcd; so Noah had three, Shem, Cham or Ham, and Japhet, who were not destroyed by the flood.

Furthermore, these reasons may persuade us that Noah's son Cham is Jupiter: 1. His Hebrew name Ham is by many called Cham, from which the Egyptians had the name Ἄμμων [*Amoun*] and the Africans had Ammon or Hammon. 2. Cham was the youngest son of Noah, as Jupiter was of Saturn. 3. Jupiter is said to be lord of the heavens; thus Cham had Africa, which country is esteemed nearer the heavens than any other countries, because it has the planets vertical.

Japhet is the same with Neptune; for as Neptune had the command of the sea, so the islands and peninsulas fell chiefly to Japhet's lot.

Shem is supposed to be the Pluto of the ancients, which is thus accounted for: he was so holy, and so

* Κρονος προσημαινει ἔσεσθαι πλῆθος ομβρων &c. id est, Saturnus prænunciat magnam imbrium vim futuram, et fabricandam, esse arcam, et in ea cum volucribus, reptilibus, atque jumentis esse navigandum. *Alex. Polyhistor. Apud Cyril. contra Julian*, l. 1.

† Hebrews xi. 7.

great an enemy to idolatry, that the idolaters hated him while he lived, and endeavoured to blacken his memory when he died, by sending him to the Stygian darkness, and putting into his hand the sceptre of hell.

The Greek words signifying Saturn and Time, differ only in one letter, from which it is plain, that by Saturn, Time may be meant. And on this account Saturn is painted devouring his children, and throwing them up again; as time devours and consumes all things that it has produced, which at length revive and are renewed. Our days, months, or years, are the children of Time, which he constantly devours and produces anew.

Lastly, as Saturn has his scythe, so has Time too, with which he mows down all things; neither can the hardest adamant withstand the edge thereof.

QUESTIONS FOR EXAMINATION.

With what scripture character has Saturn been identified?

What is the first reason for supposing Saturn and Noah to be the same person?

What is the second?

What is the third?

What is the fourth?

What is the fifth?

What is the sixth?

What is the seventh?

What is the eighth?

What are the reasons for supposing Noah's son Cham to be Jupiter?

With which of the scripture characters is Neptune compared?

How is it accounted for that Shem and Pluto are the same personages?

Point out the arguments to prove that Saturn and Time are the same?

JANUS

CHAPTER II.

SEC. 1.—JANUS. HIS IMAGE, NAMES, AND ACTIONS.

JANUS is the two-faced god; holding a key in his right hand, and a rod in his left. Beneath his feet you see twelve altars; some say he was the son of Cœlus and Hecate; and that this name was given to him *from a word signifying to go or pass through. †Whence it is that thoroughfares are called in the plural number *jani;* and the gates before the door of private houses, *januæ*. A place at Rome was called Jani, in which were three images of Janus: and there usurers and creditors met always to pay and receive money. This place is mentioned both by ‡Tully and ||Horace.

As he is painted with two faces, so he is called by Virgil, Bifrons, and by Ovid, Biceps:

> "Jane Biceps anni tacite labentis imago,
> Solus de superis, qui tua terga vides."
>
> Thou double pate, the sliding year dost show,
> The only god that thine own back can view.

Because so great was his prudence, that he saw both the things past, and those which were future. Or by Janus the world was thought to be meant, viewing with two faces the two principal quarters, the east and the west.

When Romulus, king of the Romans, made a

* Janus quasi Eanus *ab eundo*.

† Unde fit ut transitiones perviæ Jani (plurali numero) fores que in limis profanarum ædium Januæ dicerentur. Cic. de Nat. Deor.

‡ Viri optimi ad medium Janum sedentes. Cic. de Offic. 2. Dempster. in Paralip.

|| Imus et Summus Janus. Horat. l. 1. ep. 1.

league with Titus, king of the Sabines, they set up an image of Janus Bifrons, intending thereby to represent both nations between which the peace was concluded. Numa afterwards built a temple, which had double doors, and dedicated it to the same Janus. When Falisci, a city of Hetruria, was taken, there was an image of Janus found with four faces; upon which the temple of Janus had four gates, but of that temple we shall speak by-and-by.

He is called Claviger, "turnkey" or "club-bearer," from the rod and the key in his hands. He held the rod, because he was the guardian of the ways, *rector viarum;* and the key for these reasons:

1. He was the inventor of locks, doors, and gates, which are called *januæ*, after his name: and himself is called Janitor, because doors were under his protection.

2. He is the Janitor of the year, and of all the months; the first of which takes the name of January from him. To Juno belongs the calends of the months, and she committed them to his care, therefore he is called by some Junonius, and Martial takes notice, that the government of the year was committed to him; for which reason twelve altars were dedicated to him, according to the number of the months; as there were also twelve small chapels in his temple. The consuls at Rome were inaugurated in the temple of Janus, who were from this said to open the year. Upon the calends of January (and as Macrobius says on the calends of March) a new laurel was hung upon the statue of Janus, and the old laurel was taken away; to which custom Ovid refers.

> "Laurea Flaminibus, quæ toto perstitit anno
> Tollitur, et frondes sunt in honore novæ." *Fast.* 3.
>
> The laurel that the former year did grace,
> T' a fresh and verdant garland yields his place.

Pliny thought this custom was occasioned because Janus rules over the year; "The statue," says he, "of Janus, which was dedicated by Numa, had its fingers so composed, as to signify the number of three hundred and sixty-five days; to show that Janus was a god, by his knowledge of the year, and time, and ages." He had not these figures described on his hand, but had a peculiar way of numbering them, by bending, stretching, or mixing his fingers, of which numeration many are the opinions of authors.

3. He holds a key in his hand, because he is, as it were, the door through which the prayers of mankind have access to the gods: for, in all sacrifices, prayers were offered up to Janus. And Janus himself gives the same reason, as we find in Ovid, why, before men sacrificed to any of the other gods, they first offered sacrifice to him:

——"Cur quamvis aliorum numina placem,
Jane, tibi primum thura merumque fero?
Ut possis aditum per me, qui limina servo,
Ad quoscunque voles inquit; habere deos." *Fast.* 1.

Why is't that though I other gods adore,
I first must Janus' deity implore?—
Because I hold the door, by which access
Is had to any god you would address.

But Festus says, because men thought that all things took their being from Janus, therefore they first made their supplications to him as to a common father. For though the name *father* is given to all the gods, yet Janus was particularly called by this name.

He first built temples and altars, and instituted religious rites; and for that reason, among others, in all sacrifices they begin their rites by offering bread, corn, and wine, to Janus, before any thing is offered to any other deity. Frankincense was never offered to him, though Ovid mentions it, which

therefore he inserts either by poetical license, or only in respect to the sacrifices which were in use in his time. For Pliny asserts, that they did not sacrifice with frankincense in the times of the Trojans. Neither does Homer in the least mention frankincense in any place where he speaks concerning sacrifices. He was also called Patulcius and Clusius, or Patulacius and Clausius; from opening and shutting; for in the time of war Janus' temple was open, but shut in the time of peace. This temple was founded by Romulus and Tatius. Numa ordained that it should be opened when the Romans waged war, but shut when they enjoyed peace.

Ovid mentions both these latter names of Janus in a distich: and Virgil describes the manner and occasion of opening his temple, and also the consequences of shutting it again:

> "Sunt geminæ belli portæ sic nomine dicunt
> Religione sacræ et sævi formidine martis.
> Centum ærei claudunt vectes æternaque ferri
> Robora; nec custos absistit limine Janus.
> Has ubi certa sedet patribus sententia pugnæ,
> Ipse Quirinali trabea cinctuque Gabino
> Insignis, reserat stridentia limina consul." *Æn.* 7.
>
> Two gates of steel (the name of Mars they bear,
> And still are worshipped with religious fear)
> Before his temple stand: the dire abode
> And the fear'd issues of the furious god
> Are fenc'd with brazen bolts; without the gates
> The weary guardian Janus doubtly waits.
> Then when the sacred senate votes the wars,
> The Roman consul their decree declares,
> And in his robes the sounding gates unbars.

It is remarkable, that within the space of seven hundred years, this temple of Janus was shut only thrice: once by Numa; the second time by the consuls Marcus Attilius and Titus Manlius, after the Carthaginian war; and lastly, by Augustus, after the victory at Actium.

In this story of Janus, we may behold the representation of a very prudent person; whose wisdom

consists "in the remembrance of things past, and in the foresight of things to come."

"Aspera tum positis mitescent sæcula bellis:
Cana fides, et Vesta, Remo cum fratre Quirinus
Jura dabunt; diræ ferro et compagibus arctis
Claudentur belli portæ, Furor impius intus,
Sæva sedens super arma, et centum vinctus ahenis
Post tergum nodis, fremet horridus ore cruento."

Then dire debate, and impious war shall cease,
Then the stern age be soften'd into peace:
Then banish'd faith shall once again return,
And vestal fires in hallow'd temples burn;
And Remus with Quirinus shall sustain
The righteous laws, and fraud and force restrain.
Janus himself before his fane shall wait,
And keep the dreadful issues of his gate,
With bolts and iron bars. Within remains
Imprison'd Fury, bound in brazen chains;
High on a trophy rais'd of useless arms
He sits, and threats the world with vain alarms.

The prudent man ought therefore to have, as it were, two faces; that, according to his natural sagacity of mind, and ripeness of judgment, observing both things past and future, he may be able to discern the causes, beginnings, and progresses of all events and things.

QUESTIONS FOR EXAMINATION.

Who was Janus, and from what is his name derived?
Who mentions the place called the Jani at Rome, and for what was it used?
What is he named by Virgil and Ovid, and why?
What happened in the reigns of Romulus and Numa?
Why was he called Claviger?
Why was he named Janitor?
Which month is said to be named after him
Why is he called Junonius?
Why were the Roman consuls said to open the year?
To what custom does Ovid refer?
What does Pliny say on this subject?
Why does he hold a key in his hand?
What did Janus do?
What sacrifices were offered to him?
Why was he called Patulcius and Clusius?

By whom was the temple of Janus founded?
In how long was it only thrice shut?
What does the story of Janus teach?

CHAPTER III.

VULCAN. HIS SERVANTS AND SONS

VULCAN is both a smith and a god, and had a shop in the island Lemnos, where he exercised his trade, and where, though he was a god himself, he made Jupiter's thunder and the arms of the other gods. He was born of Jupiter and Juno, some say of Juno only; and being contemptible for his deformity, was cast down from heaven into the island Lemnos, whence he is called Lemnius: he broke his leg with the fall, and if the Lemnians had not caught him when he fell, he had certainly broke his neck: he has ever since been lame. *In requital of their kindness, he fixed his seat among them, and set up the craft of a smith; teaching them the manifold uses of fire and iron; and from softening and polishing iron, †he received the name Mulciber, or Mulcifer. He was the god of fire, the inventor and patron of the art of fabricating arms and all kinds of utensils from the metals. His most celebrated works are the famous palace of the sun; the armour of Achilles and Æneas; the beautiful necklace of Hermione, and the crown of Ariadne. According to Homer, the shield of Achilles was enamelled with metals of various colours, and contained twelve historical designs, with

* Τὸν ἴχνις τὸν Ἔρωτα, γυναῖκα, δὲ τὴν Ἀφροδίτην,
Οὐκ ἀδίκως χαλκεῦ τον πόδα χωλὸν ἴχνις.
Cupid is Vulcan's son, Venus his wife,
No wonder then he goes lame all his life.

† A mulcendo ferro. Vide Lucan. l. 1.

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groups of figures of great beauty: the seats which Vulcan constructed for the gods were so contrived, that they came self-moved from the sides of the apartment to the place where each god seated himself at the table when a council was to be held. He is described by Homer in the midst of his works:

> ———————the silver footed dame
> Reach'd the Vulcanian dome, eternal frame!
> High-eminent, amid the works divine,
> Where heaven's far beaming brazen mansions shine.
> There the lame Architect the goddess found,
> Obscure in smoke, his forges flaming round;
> While bath'd in sweat, from fire to fire he flew,
> And, puffing loud, the roaring bellows blew.
> Then from his anvil the lame artist rose;
> Wide with distorted legs oblique he goes,
> And stills the bellows, and, in order laid,
> Locks in their chest the instruments of trade.
> Then with a sponge the sooty workman drest
> His brawny arms imbrown'd, and hairy breast:
> With his huge sceptre grac'd, and red attire,
> Came halting forth the sov'reign of the fire.—*Homer.*

He obtained in marriage the most beautiful goddess Venus; who behaved treacherously towards him, as has been already noticed. He desired to marry Minerva, and Jupiter consented, if he could overcome her modesty. For when Vulcan made arms for the gods, Jupiter gave him leave to choose out of the goddesses a wife, and he chose Minerva; but he admonished her at the same time to refuse him, as she successfully did.

At Rome were celebrated the Vulcania, feasts in honour of Vulcan; at which they threw animals into the fire to be burnt to death. The Athenians instituted other feasts to his honour, called Chalsea. A temple besides was dedicated to him upon the mountain Ætna, from which he is sometimes named Ætnæus. This temple was guarded by dogs, whose sense of smelling was so exquisite, that they could discern whether the persons that came thither were chaste and religious, or whether they were wicked;

they used to meet, and flatter and follow the good, esteeming them the acquaintance and friends of Vulcan their master.

It is feigned, that the first woman was fashioned by the hammer of Vulcan, and that every god gave her some present, whence she was called Pandora. Pallas gave her wisdom, Apollo the art of music, Mercury the art of eloquence, Venus gave her beauty, and the rest of the gods gave her other accomplishments. They say also, that when Prometheus stole fire from heaven, to animate the man which he had made, Jupiter was incensed, and sent Pandora to Prometheus with a sealed box, but Prometheus would not receive it. He sent her with the same box again to the wife of Epimetheus, the brother of Prometheus; and she, out of a curiosity natural to her sex, opened it, which as soon as she had done, all sorts of diseases and evils, with which it was filled, flew among mankind, and have infested them ever since. And nothing was left in the bottom of the box but Hope.

Vulcan's servants were called Cyclops, because they had but one eye, which was in the middle of their foreheads, of a circular figure; Neptune and Amphitrite were their parents. The names of three of them were Brontes, Steropes, and Pyracmon: besides these there were many more, all of whom exercised the art of smithery under Vulcan, as we are taught by Virgil.—*Æn.* 8.

Cacus, so called from his wickedness, tormented all Latium with his fires and robberies; living like a beast in a dismal cave. He stole Hercules' oxen, and dragged them backward by their tails into his cave, that the track of their feet might not discover this repository of his thefts. But Hercules passing by, heard the lowing of the oxen in the cave, broke open the doors, and seizing the villain, put him to death.—*Virg. Æn.* 8.

His cave was so dark; that it admitted not the least ray of light; the floor of it was red with the blood perpetually shed upon it, and the heads and limbs of the men he had murdered were fastened to the posts of the doors.

Cæculus also lived by plunder and robbery. He was so called from the smallness of his eyes: it is thought the noble family of the Cæcilii at Rome derived their origin from him. He was the founder of the city Præneste. Others say, that the shepherds found Cæculus unhurt in the midst of the fire, as soon as he was born; from which he was thought to be the son of Vulcan.

To these servants and sons of Vulcan, add the shepherd Polyphemus, a monster not unlike them, born of Neptune. For he had but one eye in his forehead, like the Cyclops, and he procured his living by murders and robberies, like Cacus and Cæculus. This monster drew Ulysses and some of his companions into his den in Sicily, and devoured them. He thought, too, that the rest of Ulysses' servants could not escape his jaws. But Ulysses made him drunk with wine, and then with a firebrand quite put out his sight, and escaped.

"Visceribus miserorum, et sanguine vescitur atro,
Vidi egomet, duo de numero cum corpora nostro
Prensa manu magna, medio resupinus in antro
Frangeret ad saxum, sanieque aspera natarent
Limina: vidi, atro cum membra fluentia tabo
Manderet, et tepidi tremerent sub dentibus artus.
Haud impune quidem: nec talia passus Ulysses,
Oblitusve sui est Ithacus discrimine tanto.
Nam simul expletus dapibus, vinoque sepultus
Cervicem inflexam posuit, jacuitque per antrum
Immensus, saniem eructans, ac frusta cruento
Per somnum commixta mero; nos magna precati
Numina, sortitique vices, una undique circum
Fundimur, et telo lumen terebramus acuto
Ingens; quod torva solum sub fronte latebat,
Argolici clypei aut Phœbeæ lampadis instar."—
Virg. Æn. 3

The joints of slaughter'd wretches are his food,
And for his wine he quaffs the streaming blood.
These eyes beheld, when with his spacious hand
He seiz'd two captives of our Grecian band;
Stretch'd on his back, he dash'd against the stones
Their broken bodies and their crackling bones.
With spouting blood the purple pavement swims,
While the dire glutton grinds the trembling limbs.
Not unreveng'd Ulysses bore their fate,
Nor thoughtless of his own unhappy state;
For gorg'd with flesh, and drunk with human wine,
While fast asleep the giant lay supine,
Snoring aloud, and belching from his maw
His undigested foam and morsels raw;
We pray, we cast the lots; and then surround
The monstrous body, stretch'd along the ground;
Each as he could approach him, lends a hand
To bore his eyebald with a flaming brand;
Beneath his frowning forehead lay his eye,
For only one did this vast frame supply,
But that a globe so large, his front it fill'd,
Like the sun's disk, or like the Grecian shield.

QUESTIONS FOR EXAMINATION.

Who was Vulcan, and where did he exercise his trade?
Whose son was he, and what accident happened to him?
How was his life saved, and how did he requite the kindness of his benefactors?
Who did he marry?
Did he wish to marry any one besides, and was he successful?
What were the Vulcania, and how were they celebrated?
What other feasts; and what temple was dedicated to him?
What is said of the dogs that guarded that temple?
What story is told of Vulcan with respect to Pandora?
Who were Vulcan's servants, and what was their business?
What is said of his son Cacus?
What is said of Cæculus, another son?
How is Polyphemus described?

CHAPTER IV.

ÆOLUS.

He who stands next him is Æolus, the "god of the winds," the son of Jupiter and Acesta or Segesta, the daughter of Hippotas, from whom he is na-

med Hippotades. He dwelt in one of those seven islands, which from him are called Æoliæ, and sometimes Vulcaniæ. He was a skilful astronomer, and an excellent natural philosopher: he understood more particularly the nature of the winds; and, by observing the clouds of smoke of the Æolian islands, he was enabled to foretel winds and tempests a great while before they arose, and it was generally believed they were under his power: so that he could raise the winds, or still them as he pleased. Hence he was styled emperor and king of the winds, the children of Astræus and Aurora. Virgil describes Juno coming to him, at his palace, of which he gives a description in beautiful verse:

"Nimborum in patriam, loca feta furentibus Austris,
Æoliam venit. Hic vasto rex Æolus antro
Luctantes ventos, tempestatesque sonoras
Imperio premit, ac vinclis et carcere frœnat.
Illi indignantes magno cum murmure montis
Circum claustra fremunt. Celsa sedet Æolus arce,
Sceptra tenens; mollitque animos, et temperat iras.
Ni faciat, maria ac terras, cœlumque profundum
Quippe ferant rapidi secum, verrantque per auras,
Sed pater omnipotens speluncis abdidit atris,
Hoc metuens; molemque, et montes insuper altos,
Imposuit; regemque dedit, qui fœdere certo,
Et premere, et laxas sciret dare jussus habenas."

Thus rag'd the goddess, and with fury fraught,
The restless regions of the storms she sought.
Where, in a spacious cave of living stone,
The Tyrant Æolus, from his airy throne,
With pow'r imperial curbs the struggling winds,
And sounding tempests in dark prisons binds.
This way and that, th' impatient captives tend,
And, pressing for relief, the mountains rend.
High in his hall th' undaunted monarch stands,
And shakes his sceptre, and their rage commands;
Which did he not, their unresisted sway
Would sweep the world before them in their way:
Earth, air and seas, through empty space would roll,
And heav'n would fly before the driving soul.
In fear of this, the father of the gods
Confined their fury to these dark abodes,
And lock'd them safe, oppress'd with mountain-loads;

Impos'd a king with arbitrary sway,
To loose their fetters, or their force allay.

QUESTIONS FOR EXAMINATION.

Who was Æolus, and where did he live?
What was his character as a philosopher?
What was generally believed of him?
How was he styled in consequence of this?
Give Virgil's fine description—

CHAPTER V.

MOMUS.

THE name of the god Momus is derived from the Greek, signifying a jester, mocker, or mimick; for that is his business. He follows no particular employment, but lives an idle life, yet nicely observes the actions and sayings of the other gods, and when he finds them doing amiss, or neglecting their duty, he censures, mocks and derides them with the greatest liberty.

Neptune, Vulcan, and Minerva, may witness the truth of this. They all contended for the mastery as the most skilful artificer: whereupon Neptune made a bull, Minerva a house, and Vulcan a man: Momus was appointed judge between them; but he chid them all three. He accused Neptune of imprudence, because he did not place the bull's horns in his forehead before his eyes: for then the bull might give a surer and a stronger blow. He blamed Minerva, because her house was immoveable; so that it could not be carried away, if by chance it was placed among bad neighbours. But he said that Vulcan was the most imprudent of them all, because he did not make a window in the man's breast, that we

H. Meyer del. G. Fairman Sculp.

VESTA

might see what his thoughts were, whether he designed some trick, or whether he intended what he spoke.

The parents of Momus were Nox and Somnus. It is a sign of a dull, drowsy, sottish disposition, when we see a man satirizing and censuring the actions of all other men, because none but God is wholly perfect: some imperfections attaches to every other being, so that every thing is defective and liable to blame.

QUESTIONS FOR EXAMINATION.

What does the name of Momus signify?
How is he employed?
For what did Neptune, Vulcan, and Minerva contend?
What was the decision of Momus with respect to their several performances?
Who were the parents of Momus?
What does a satirical temper indicate

CHAPTER VI.

OF THE TERRESTRIAL GODDESS VESTA.

Vesta, whom you see sitting and holding a drum is the wife of Cœlum, and the mother of Saturn. She is the eldest of the goddesses, and is placed among the terrestrial goddesses, because she is the same with Terra, and has her name from *clothing; plants and fruits being the garments of the earth. Or, †according to Ovid, the earth is called Vesta from its stability, because it supports itself. She

* Quod plantis frugibusque terra vestiatur.

† "Stat vi terra sua, vestando Vesta vocatur."——*Fast.* 6.

By its own strength supported Terra stands;
Hence it is Vesta nam'd.

sits, because the earth is immoveable, and was supposed to be placed in the centre of the world. Vesta has a drum, because the earth contains the boisterous winds in its bosom; and divers flowers weave themselves into a crown, with which her head is crowned. Several kinds of animals creep about and fawn upon her. Because the earth is round, Vesta's temple at Rome was also round, and some say that the image of Vesta was orbicular in some places, but *Ovid says her image was rude and shapeless. And hence round tables were anciently called *vestæ*, because, like the earth, they supply all necessaries of life for us. It is no wonder that the first oblations in all sacrifices were offered to her, since whatever is sacrificed springs from the earth. And the Greeks both began and concluded their sacrifices with Vesta, whom they esteemed as the mother of all the gods.

There were two Vestas, the elder and the younger. The first of whom I have been speaking was the wife of Cœlum and the mother of Saturn. The second was the daughter of Saturn by his wife Rhea. And as the first is the same with Terra, so the other is the same with Ignis: and her power was exercised about altars and houses. The word *vesta* is often put for *fire* itself, for it is derived from a Greek word which signifies a chimney, a house, or household goods. She is esteemed the president and guardian of houses, and one of the household deities; not without reason, since she invented the art of building houses: and, therefore, an image of Vesta, to which they sacrificed every day, was placed before the doors of the houses at Rome: and the places where these statues were set up were called *vestibula*, from Vesta.

* "Effigiem nullam Vesta nec ignis habet."

No image Vesta's shape can e'er express,
Or fire's————

This goddess was a virgin, and so great an admirer of virginity, that when Jupiter, her brother, gave her liberty of asking what she would, she begged that she might always be a virgin, and have the first oblations in all sacrifices. She not only obtained her desire but received this further honour among the Romans, that a perpetual fire was kept in her temple, among the sacred pledges of the empire; not upon an altar, or in the chimnies, but in earthen vessels, hanging in the air; which the vestal virgins tended with so much care, that if by chance this fire was extinguished, all public and private business was interrupted, and a vacation proclaimed till they had expiated the unhappy prodigy with incredible pains; and if it appeared that the virgins were the occasion of its going out, by carelessness, they were severely punished, and sometimes with rods.

In recompense for this severe law, the vestals obtained extraordinary privileges and respect: they had the most honourable seat at games and festivals: the consuls and magistrates gave way whenever they met them: their declarations in trials were admitted without the form of an oath; and, if they happened to encounter in their path a criminal going to the place of execution, he immediately obtained his pardon. Upon the calends of March, every year, though it was not extinguished, they used to renew it with no other fire than that which was produced by the rays of the sun.

It has been conjectured, that when the poets say that Vesta is the same with fire, the fire of Vulcan's forge is not understood, nor yet the dangerous flames of Venus, but a pure, unmixed, benign flame, so necessary for us, that human life cannot possibly subsist without it; whose heat being diffused through all the parts of the body, quickens, cherishes, refreshes, and nourishes it; a flame really sacred, hea-

venly, and divine; repaired daily by the food which we eat, and on which the safety and welfare of our bodies depend. This flame moves and actuates the whole body; and cannot be extinguished but when life itself ceases with it.

QUESTIONS FOR EXAMINATION.

Who was Vesta?
Why is she placed among the terrestrial goddesses
What reasons are assigned for the ornaments with which she is decked?
Why is Vesta's temple round?
What are the Vestæ?
Why were the first sacrifices offered to Vesta?
Why did the Greeks begin and conclude their sacrifices with Vesta?
Who were the two Vestas?
For what is the word "vesta" put?
Why is she esteemed the president and guardian of houses: and why was her image placed before the doors of the houses at Rome?
What favour did she ask of Jupiter; and what other honour did she obtain among the Romans?
What was the duty of the vestal virgins?
What was the punishment inflicted on them if they suffered the fire to go out?
What respect was paid them, by way of recompense for the severity of this law?
When and how was the vestal fire renewed?
What is understood by the vestal fire?

CHAPTER VII.

SEC. 1.—CYBELE. HER IMAGE. HER NAMES.

CYBELE is the goddess not of cities only, but of all things which the earth sustains. She is the *Earth itself*. On the earth are built many towers and castles, so on her head is placed a crown of towers. In her hand she carries a key, for in winter

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the earth locks up those treasures which she brings forth and dispenses with so much plenty in summer. She rides in a chariot, because the earth hangs suspended in the air, balanced and poised by its own weight. But that chariot is supported by wheels, since the earth is a revolving body, and turns round; and it is drawn by lions, because nothing is so fierce, so savage, or so ungovernable, but a motherly piety and tenderness is able to tame it, and make it submit to the yoke. I need not explain why her garments are painted with divers colours, and figured with the images of several creatures, since every body sees that such a dress is suitable to the earth.

She is called Cybele, and Ops, and Rhea, and Dindymene, and Berecynthia, and Bona Dea, (the good goddess,) and Idæa, and Pessinuntia, and Magna Deorum Mater, (the great mother of the gods,) and sometimes also Vesta. All these names, for different reasons, were given to the same goddess; who was the daughter of Cœlum by the elder Vesta, and Saturn's wife.

She is called Cybele, from the mountain Cybelus in Phrygia, where sacrifices were first instituted to her. Or the name was given her from the behaviour of her priests, who used to dance upon their heads, and toss about their hair like madmen, foretelling things to come, and making a horrible noise. These were named Galli, and this fury and outrage in prophesying is described by Lucian in his first book.

Others again derive the word Cybele from a cube, because the cube, which is a body every way square, was dedicated to her by the ancients.

She is called Ops, because she brings help and assistance to every thing contained in this world.

Her name *Rhea is derived from the abundance

* A ῥεω, fluo, quod bonis omnibus circumfluat.

of benefits, which, without ceasing, flow from her on every side.

Dindymene and Dindyme, is a name given her from the mountain Dindymus, in Phrygia.

Virgil calls her *mater* Berecynthia, from Berecynthus, a castle in that country; and in the same place describes her numerous and happy offspring.

> ——"Qualis Berecynthia mater
> Invehitur curru Phrygiæ turrita per urbes
> Læta Deum partu, centum complexa nepotes,
> Omnes cœlicolas, omnes supera alta tenentes."—*Æn.* 6.
>
> High as the mother of the gods in places,
> And proud, like her, of an immortal race,
> Then, when in pomp she makes the Phrygian round,
> With golden turrets on her temple crown'd,
> A hundred gods her sweeping train supply,
> Her offspring all, and all command the sky.

She was by the Greeks called *Pasithea; that is, as the Romans usually named her, the mother of all the gods; and from the †Greek word signifying a mother. Her sacrifices were named Metroa, and to celebrate them was called Metrazein, in the same language.

Her name Bona Dea implies that all good things necessary for the support of life proceed from her. She is also called Fauna, ‡because she is said to favour all creatures; and Fatua, because it was thought that new born children never cried till they touched the ground. It is said, that this Bona Dea was the wife of king Faunus; who beat her with myrtle rods till she died, because she disgraced herself, and acted very unsuitable to the dignity of a queen, by drinking so much wine that she became

* Pasithea, id est, πᾶσι θεοις μητηρ, omnibus diis mater. Luc. 1. 2.

† A μητηρ, mater, derivantur ματρωα Cybeles sacra, et μητραζειν sacra ea celebrare. Cœl. Rhod. l. 8. c. 17.

‡ Fauna quod animantibus favere, dicatur.

drunk. But the king afterwards repenting of his severity, deified his dead wife, and paid her divine honours. This is the reason assigned why it was forbidden that any one should bring myrtle into her temple. In her sacrifices, the vessels of wine were covered; and when the women drank out of them they called it milk, not wine. *The modesty of this goddess was so extraordinary, that no man ever saw her except her husband; or scarce heard her name: wherefore her sacrifices were performed in private, and all men were excluded from the temple.

"Sacra bonæ maribus non adeunda Deæ.—*Tib. l. el.* 6.

No men admitted were to Cybele's rites.

From the great privacy observed by her votaries, the place in which her sacrifices were performed was called Opertum, and the sacrifices themselves were styled Opertanea, for the same reason that Pluto is by the poets called Opertus. Silence was observed in a most peculiar manner in the sacrifices of Bona Dea, as it was in a less degree in all other sacrifices; according to the doctrine of the Pythagoreans and Egyptians, who taught, that God was to be worshipped in silence, since from this, at the first creation, all things took their beginning. To the same purpose, Plutarch says, "†Men were our masters to teach us to speak, but we learn silence from the gods: from those we learn to hold our peace, in their rites and initiations."

She was called Idæa Mater, from the mountain Ida, in Phrygia, or Crete, for she was at both places highly honoured: as also at Rome, whither they brought her from the city Pessinus in Galatia, by a

Juvenal. Sat. 9.

† Loquendi magistros homines habemus, tacendi Deos: ab illis silentium accipientes in initiationibus et mysteriis:—Plut de Loquac.

remarkable miracle. For when the ship in which she was carried, stopped in the mouth of the Tiber, the vestal Claudia (whose fine dress and free behaviour made her modesty suspected) easily drew the ship to shore with her girdle, where the goddess was received by the hands of virgins, and the citizens went out to meet her, placing censers with frankincense before their doors; and when they had lighted the frankincense, they prayed that she would enter freely into Rome, and be favourable to it. And because the Sybils had prophesied that Idæa Mater should be introduced by the "best man among the Romans, the senate *was a little busied to pass a judgment in the case, and resolve who was the best man in the city: for every one was ambitious to get the victory in a dispute of that nature more than if they stood to be elected to any commands or honours by the voices either of the senate or people. At last the senate resolved that P. Scipio, the son of Cneus, who was killed in Spain, a young gentleman who had never been quæstor, was the best man in the whole city."

She was called Pessinuntia †from a certain field in Phrygia, into wh'ch an image of her fell from heaven; from this the place was called Pessinus, and the goddess Pessinuntia. And here the Phrygians first began to celebrate the sacrifices Orgia to this goddess, near the river Gallus, from which her priests were called Galli. When these priests desired that great respect and adoration should be paid to any thing, they pretended that it fell from heaven; and

* Haud parvæ rei judicium senatum tenebat, qui vir optimus in civitate esset: verum certe victoriam ejus rei sibi quisque mallet, quam ulla imperia, honoresve, suffragio seu Patrum, seu Plebis, delatos. Patres conscripti P. Scipionem, Cnei filium ejus, qui in Hispania occidebatur, adolescentem, nondum Quæstorem, judicaverunt in tota civitate virum optimum esse.

† Hesiod. l. 1.

they called these images Διοπετη, [*Diopete,*] that is, "sent from Jupiter." Of which sort were the Ancile, the Palladium, and the effigies of this goddess, concerning which we now speak.

QUESTIONS FOR EXAMINATION.

Who was Cybele?
How is she represented?
In what does she ride, and how is she drawn?
Why are her garments of divers colours?
Why is she called Cybele?
What were her priests called?
Why is she called Ops and Rhea?
Why and by whom is she called Dindyme and Berecynthia?
What was she called by the Greeks, and why?
What does the name of Bona Dea imply?
Who was Bona Dea?
Why is myrtle prohibited from her temple?
What was observed in her sacrifices, and why?
What was the saying of Plutarch?
Why was Cybele called Idæa Mater?
Why was she called Pessinuntia?
Why were her priests called Galli; and under what pretence were they able to get particular respect paid to any thing?

SEC. 2.—OF THE SACRIFICES AND PRIESTS OF CYBELE.

Her sacrifices, like the sacrifices of Bacchus, were celebrated with a confused noise of timbrels, pipes, and cymbals; and the sacrificants howled, as if they were mad; they profaned both the temple of their goddess, and the ears of their hearers, with their vile words and actions. The following rites were peculiarly observed in her sacrifices: her temple was opened, not by hands, but by prayers; none entered who had tasted garlic; the priests sacrificed to her sitting, and touching the earth, and offered the hearts of the victims. And lastly, among the trees, the box and the pine were sacred to her. The box, because the pipes used in her sacrifices were made of it: the pine, for the sake of Atys, Attes, or Attynes, a boy that Cybele much loved, and made him president of

her rites, upon condition that he always preserved his chastity inviolate. But he forgot his vow, and lost that virtue; wherefore the offended goddess threw him into such a madness, that he was about to lay violent hands upon himself, but Cybele, in pity, turned him into a pine.

There was, however, a true Atys, the son of Crœsus, king of Lydia. He was born dumb; but when he saw in the fight a soldier at his father's back, with a sword lifted up to kill him, the strings of his tongue, which hindered his speech, burst; and by speaking clearly, he prevented his father's destruction.

The priests of Cybele were named Galli, from a river of Phrygia. Such was the nature of the water of this river, that whoever drank of it immediately grew mad. The Galli, as often as they sacrificed, furiously cut and slashed their arms with knives; and thence all furious and mad people were called Galantes. Beside the name of Galli, they were also called Curetes, Corybantes, Telchines, Cabiri, and Idæi Dactyli. Some say that these priests were different from the Galli; but most people believe them to be the same, and say that they were priests of Cybele.

The Curetes were either Cretans, or Ætolians, or Eubœans: and had their names from shaving; so that Curetes and Detonsi signify almost the same thing. For they shaved the hair of their heads before, but wore hair behind, that they might not be taken (as it has often happened) by the forelocks, by the enemy; or, perhaps they were called Curetes, *because they were habited in long vests, like young maidens; or lastly, †because they educated Jupiter in his infancy.

* Ἀπὸ τῆς κυρης, a puella, quod puellarum stolam induebant.
† Ἀπο τῆς κορτροφίας, ab educatione juvenum, quod Jovem infantem alaisse perhibentur. Strabo.

Her priests were also called Corybantes; because in the sacrifices of their goddess they tossed their heads and danced, and butted with their foreheads like rams, after a mad fashion. Thus, when they initiated any one into their sacrifices, *they placed him in a chair, and danced about him like fools.

Another name of her priests was Telchines. These were famous magicians and enchanters; and they came from Crete to Cyprus, and thence into Rhodes, which latter island was called Telchines from them. Or, if we believe others, they were deserving men, and invented many arts for the good of the public, and first set up the statues and images of the gods.

The Cabiri, or Caberi, so called from Cabiri, mountains of Phrygia, were either the servants of the gods, or gods themselves, or rather dæmons, or the same with the Corybantes; for the people's opinions concerning them are different.

The Idæi Dactyli were the servants and assistants of Magna Mater; called Idæi from the mountain Ida, where they lived; and Dactyli from the fingers, for the priests were ten, like the fingers: they served Rhea every where, and in every thing, as if they were fingers to her. †Yet many affirm, that there were more than ten.

QUESTIONS FOR EXAMINATION.

How were the sacrifices of Cybele celebrated?
What peculiar rites were observed in them?
Why were the box and pine sacred to Cybele?
On what condition was Atys made president of her rites, and what happened to him on his breaking his vow?
Who was the true Atys, and what is his history?
What property belonged to the river Gallus?
What was the origin of the word "gallantes?"

* Απο του κοιδπτειν, a cornibus feriendo, et βαίνειν incedendo. Strabo. l. 1. Plato in Enthid.

† Digiti enim Græce dicuntur δακτυλοι.

What other names have been given to the priests of Cybele?
From what did the Curetes derive their name?
From what circumstance were the Corybantes named?
Who were the Telchines?
Who were the Cabiri?
Who was the Idæi Dactyli?

CHAPTER VIII.

SEC. 1.—CERES. HER IMAGE AND SACRIFICES.

Ceres is a tall majestic lady; who stands beautified with yellow hair, and crowned with a turban composed of the ears of corn; her bosom swells with breasts as white as snow; her right hand is full of poppies and ears of corn, and in her left is a lighted torch. She is the daughter of Saturn and Ops; whose singular beauty made the gods themselves her lovers and admirers. Her brothers Jupiter and Neptune fell in love with her. She had Proserpine by Jupiter. And by Neptune it is uncertaian whether she was the mother of a daughter, or a horse called Arion. Upon the mountain Æleus, in Arcadia, an altar was dedicated to Ceres; her image had the body of a woman, but the head of a horse; it remained perfect and entire in the midst of fire. Yet others have told us that Ceres did not bring forth a horse, but a daughter. The Arcadians thought it a wicked thing to call this daughter by any other name than "the lady," or "the great goddess," which were the usual names of her mother Ceres.

Ceres was greatly ashamed of this disgrace, and testified her sorrow by the mourning clothes which she afterwards wore; whence she was named Melæna, *Μελαινα nigra;* she retired into the dark recesses of a cave, where she lay so privately that none of

Pl. XVI. p. 150

H. M[illegible] del. G. Fairman Sculp.

CERES

the gods knew where she was, till Pan, the god of the woods, discovered her by chance, and told Jupiter; who, sending the Fates to her, persuaded her at last to lay aside her grief, and rise out of the cave, which was a happy and joyful thing for all the world. For in her absence a great infection reigned throughout all sorts of living creatures, which sprang from the corruption of the fruits of the earth, and the granaries every where. She is the goddess of the fruits, and her name is derived *from the care which she exerts in producing or preserving them. It is supposed that she first invented and taught the art of tilling the earth, and sowing corn, and of making bread therewith, when before mankind only ate acorns.

"Prima Ceres unco glebam dimovit aratro,
Prima dedit fruges alimentaque mitia terris,
Prima dedit leges. Cereris sunt omnia munus."

Ceres was she who first our furrows plough'd;
Who gave sweet fruits, and easy food allow'd.
Ceres first tam'd us with her gentle laws;
From her kind hand the world subsistence draws.

This may be learned from Ovid, who tells us that Ceres was the first that made laws, provided wholesome food, and taught the art of husbandry, of ploughing and sowing.

For, before her time, the earth lay rough and uncultivated, covered with briers and unprofitable plants; when there were no proprietors of land, they neglected to cultivate it; when nobody had any ground of his own, they did not care to fix landmarks; but all things were common to all men, till Ceres, who had invented the art of husbandry, taught men how to exercise it; and then they began

* Ceres dicitur quasi Ceres a gerendis fructibus: aut quasi Serens, vel ab antiquo verbo Cereo, quod idem est ac Creo, quod cunctarum frugum creatrix sit et altrix. Cic. Nat. Deo. 2.

to contend and dispute about the limits of those fields from the culture of which they reaped so much profit; and hence it was necessary that laws should be enacted to determine the rights and properties of those who contended. For this reason Ceres was named the foundress of laws: and hence she is crowned with corn.

1. Ceres is beautiful and well shaped; because the earth, which she resembles, appears beautiful and delightful to the beholders; especially when it is arrayed with plants, diversified with trees, adorned with flowers, enriched with fruits, and covered with greens; when it displays the honours of spring, and pours forth the gifts of autumn with a bountiful hand.

2. Her hair is yellow, and when the ears of corn are ripe, they are adorned with a golden colour.

3. Her breasts swell with milk, whence she is styled Mammosa sometimes, *because, after the earth is impregnated with seed, and big with the fruit thereof, it brings forth all things out of itself in abundance, and like a mother, feeds and nourishes us; and hence she is called †Alma, and ‡Altrix Nostra.

4. She holds a lighted torch, because, when Proserpine was stolen away by Pluto, her mother ||Ceres was greatly afflicted at the loss of her daughter, and, being very desirous to find her again, she kindled her torches with the flames which burst from the mountain Ætna; and with them sought her daughter through the whole world.

5. She carries poppy, because, when through grief she could not obtain the least rest or sleep, Jupiter gave her poppy to eat: for this plant is endued with a power to cause sleep and forgetfulness. Her grief was a little allayed by sleep, but she for-

* Cic. Nat. Deor. 2 and 3. Cic. Nat. Deor. 2.
† Virg. Geo. 1.
|| Cic. in Verrem.

got not her loss, and, after many voyages and journeys, she at last heard where Proserpine was; as we shall hear in its proper place.

We often see a young man sitting in a chariot drawn by flying serpents. It is Triptolemus, in the chariot which Ceres gave him. He was the son of Celeus, king of Eleusis in Attica. Ceres brought him up from his infancy, upon this occasion: while she was seeking Proserpine by sea and land, upon the way she came into the city Eleusis, where king Celeus entertained her; whose kindness she requited by bringing up his young son, whom, in the day time she fed with celestial and divine milk, but in the night covered him all over with fire. The child in a few days became a beautiful young man by this extraordinary manner of education. Meganira, his mother, greatly wondering at this speedy progress, was very desirous to know how Ceres dealt with her son; she therefore looked through a small hole, and saw Ceres cover her son Triptolemus with burning coal. This affrighted her so, that she cried out that Ceres was murdering her son; and ran into the room to save him. Ceres punished her imprudent curiosity with death; then putting Triptolemus into a splendid chariot, she sent him throughout the world, to show mankind the use of corn. He executed her commands so faithfully, and taught men the art of husbandry, of sowing, reaping, and of thrashing the corn so well, that hence he obtained his name *Triptolemus. Ovid gives us an excellent description of this in the fifth book of his Metamorphoses.

Ceres once changed a boy into a lizard: for, being very weary with travelling, and thirsty, she came to a cottage, and begged a little water to wash her mouth, of an old woman that lived there; the old woman not only gave her water, but also barley

* Triptolemus dictitur quasi τριψας τας υλας, id est, hordeum terens. Hygin. fac. 147.

broth; which, when the goddess took greedily, the woman's son, Stellio, a saucy boy, mocked her. This so raised Ceres' indignation, that in a rage she flung some of the broth into the boy's face, who was thereby changed into an evet, or lizard.

We may notice here Erisichthon, who, in contempt of the sacrifices of Ceres, defiled her groves, and cut down one of her oaks; for which he was punished with perpetual hunger: so that, when he has devoured all the meat and food which he can by any means procure, he is forced to eat his own flesh to support his body; and to bring upon himself a horrible death, the better to sustain life.

Among all the Cerealia, or sacrifices instituted to the honour of Ceres, these which follow are the chief:

1. The Eleusian mysteries were of two sorts,* the greater and the lesser; one qualification requisite to both was to be able to keep a great secret. Though Triptolemus had appointed that no stranger should be initiated into the great mysteries, yet Hercules, to whom they durst refuse nothing, demanded to be admitted to them, and upon his account other ceremonies were instituted, which they called the lesser mysteries, and these were celebrated afterwards at Agra and Athens. Those who were ambitious to be admitted to them, repaired to this place in the month of November, sacrificed to Jupiter, and kept the skins of the victims to lay upon their feet when they were purified upon the banks of the river Ilissus. We know not exactly what sort of ceremonies were made use of in those purifications. These lesser mysteries served as a preparation for the greater

* Mr. Tooke is very brief on the subject of the Eleusinian mysteries, which were the most important mentioned in the history of the ancient rites; and as many fancy that the ancient order of *Free Masonry* is a branch of the Eleusinian order, we have thought proper here to give a more full account of these *cerealia* than can be found in any edition of Tooke's Pantheon heretofore published. *Am. Ed.*

ones, which were celebrated at Eleusis; and by their means persons were initiated into the secret ceremonies of Ceres. After having passed through a good many trials, the person was Mystes, that is, qualified for being very soon initiated into the greater Mysteries, and to become Epoptes, or the witness of the most secret mysteries, which were not procured till after five years probation; during which he might enter into the vestibule of the temple, but not into the sanctuary.

When one was initiated, he was introduced by night into the temple, after having his hands washed at the entry, and a crown of myrtle put upon him. Then was opened a little box wherein were the laws of Ceres, and the ceremonies of her mysteries; and after having given him these to read, he was made to transcribe them. A slight repast, in memory of that which the goddess had got from Baubo, succeeded this ceremony; after which the Mystes entered into the sanctuary, over which the priest drew the veil, and then all was in darkness in the twinkling of an eye. A bright light succeeded and exhibited to view the statue of Ceres magnificently adorned; and while they were attentive in considering it, the light again disappeared, and all was once more wrapped in profound darkness. The peals of thunder that were heard, the lightnings that flashed from all hands, the thunder that broke in the midst of the sanctuary, and a thousand monstrous figures that appeared on all sides, filled the initiated with horror and consternation; but the next moment a calm succeeded, and there appeared in broad day light a charming meadow, where all came to dance and make merry together.

It is probable that this meadow was in a place enclosed with walls behind the sanctuary of the temple, which they opened all of a sudden, when the daylight was let in; and this scene appeared the more

agreeable, that it succeeded a night when nothing but doleful and hideous objects were to be seen. There it was that amidst jollity and mirth, all the secrets of the mysteries were revealed. But after all, we know not well what passed there, these mysteries having been long kept an impenetrable secret; and had it not been for some libertines, who got themselves initiated in order to divulge them, they had never been brought to light. In both the greater and the lesser, a perpetual and wonderful silence was observed: to publish any thing concerning them was a crime, hence came the proverb concerning silent persons, Αττικα Ελευσινα [*Attica Eleusina,*] and the word *mysterium* signifies a "religious rite," from μυω [*muo*] os claudo. This much is true, that the greatest modesty, and even a pretty severe chastity was exacted from the mystæ and women who presided over the feasts of this goddess. The purifications and oblation that were practised, would make one imagine they were not so dissolute as some authors have alleged; unless we will say that the abuses which the fathers of the church speak of were not in the primitive institution, but had only crept into them afterwards. This night being spent in these ceremonies, the priest dismissed the assembly with some barbarous words, which shows that they had been instituted by people who spoke another language, namely, by the Egyptians.

After having spoke of the initiated, we must, before we be done, say something of the ministers who officiated in the festivals. The first was a *Hierophantes* or a *Mystagogos*, that is, a man who shows the sacred things, and the initiated were not permitted to mention his name to the profane. The second was a *Daduchus*, or *Torch-Bearer*. The third a *Sacred Herald*. The fourth a *Minister of the Altar;* this was a young man who put up prayers in behalf of the assembly, and was subject to the

superior ministers. Besides these four ministers there were two prophets to do sacrifice, and five delegates, to see that all things were performed in order; the first was called the king, and the other four Epimeletes.

The Thesmophoria was instituted by Triptolemus; and those women who vowed perpetual chastity were initiated in them. For some days a fast was kept; and wine was altogether banished from her altar; whence this expression came, *Cereri nuptias facere*, which (among the ancients) signifies a feast where there was no wine. Swine were sacrificed to this goddess, because they hurt the fruits of the earth:

> "Prima Ceres avidæ gavisa est sanguine porcæ,
> Ulta suas merita cæde nocentes opes." *Ovid Fast.* 1.
>
> Ceres with blood of swine we best atone,
> Which thus requite the mischief they have done.

And garlands, composed of ears of corn, were offered to her:

> "Flava Ceres, tibi sit nostro de rure corona
> Spicea, quæ templi pendeat ante fores." *Tibullus.*
>
> To thee, fair goddess, we'll a garland plait
> Of ears of corn, to adorn thy temple gate.

Ambarvalia were instituted to purge the fields, and to beg fruitfulness and plenty. They were so called, because the sacrifices were led about the fields; as the suburbs [*amburbia*] were esteemed sacred, because the sacrifice was carried round the city. These sacrifices were performed by husbandmen, who carried a sow with young, or a cow-calf, through the corn and the hay, in the beginning of harvest, thrice; the countrymen following him with dancing and leaping, and acclamations of joy, till all the fields rung with the noise. In the mean time, one

of them, adorned with a crown, sung the praises of Ceres; and after they had offered an oblation of wine mixed with honey and milk before they began to reap, they sacrificed the cow to her. The rites of the Ambarvalia are beautifully described by Virgil:

"Cuncta tibi Cererem pubes agrestis adoret:
Cui tu lacte favos, et miti dilue Baccho,
Terque novas circum felix eat hostia fruges;
Omnis quam chorus et socii comitantur ovantes,
Et Cererem clamore vocent in tecta: neque ante
Falcem maturis quisquam supponat aristis,
Quam Cereri, torta redimitus tempora quercu,
Det motus incompositos, et carmina dicat." *Geo.* 1.

Let ev'ry swain adore her power divine,
And milk and honey mix with sparkling wine:
Let all the choir of clowns attend this show,
In long procession, shouting as they go;
Invoking her to bless their yearly stores,
Inviting plenty to their crowded floors.
Thus in the spring, and thus in summer's heat,
Before the sickles touch the rip'ning wheat,
On Ceres call; and let the lab'ring hind
With oaken wreaths his hollow temples bind:
On Ceres let him call, and Ceres praise,
With uncouth dances, and with country-lays.

QUESTIONS FOR EXAMINATION.

How is Ceres represented?
Who is she, and who were her brothers?
What kind of altar was dedicated to her on the mountain Æleus?
What were the usual names of her mother Ceres?
Why was she named Melæna?
Where did she conceal herself; who discovered her; and who persuaded her to come out of her retirement?
What happened to the world during her absence?
What inventions are ascribed to her?
In what respects does she resemble the earth?
Why does she carry a poppy?
What is the history of Triptolemus?
What is the history of Stellio?
What is the history of Erisichthon?
What were the Eleusinia?
From what is the word "mystery" derived?
Who instituted the Thesmophoria, and who were initiated in him?

H. Moses del. G. Vaiman Sculp.

MUSES

Why were the Ambarvalia instituted?
Repeat the lines from Virgil in which these sacrifices are described.

CHAPTER IX.

SEC. 1.—THE MUSES. THEIR IMAGE, NAMES, AND NUMBER.

THE muses are nine virgins, crowned with palms; their dress is decent and becoming. They sit together in the shade of a laurel arbour. Some of them play on the harp, some upon the cithern, some upon the pipe, some upon the cymbal, and some harmoniously sing and play at once. Methinks I hear them with united minds, voices, and hands, make an agreeable concord arise from their different instruments, governing their several voices in such a manner as to produce the most noble harmony.

They are the mistresses of all the sciences, the presidents of the musicians and poets, and the governors of the feasts and solemnities of the gods. They are the daughters of Jupiter and the nymph Mnemosyne, and were born on the mountain Pierius. Some affirm that they had other parents, and ancient writers say, that they lived before Jupiter, and were the daughters of Cœlum. They are called the daughters of Jupiter and Mnemosyne (which in Greek signifies "memory,") because all students and scholars ought not only to have great ingenuity, but ready memories.

The Musæ were formerly called Mosæ, and were so named from a *Greek word that signifies "to inquire," because men, by inquiring of them

* Ἀπο τυ μωσαι, id est, ab inquirendo. Plato in Cratylo.

learn the things of which they were before ignorant. But others say, they had their name from *their resemblance, because there is a similitude, and an affinity and relation between all the sciences; in which they agree, and are united with one another. Wherefore the Muses are often painted with their hands joined, dancing in a ring; in the middle of them sits Apollo, their commander and prince. The pencil of nature described them in that manner upon the agate which Pyrrhus, who made war against the Romans, wore in a ring; for in it was a representation of the nine Muses, and Apollo holding a harp: and these figures were not delineated by art, but by the spontaneous handywork of nature: and the veins of the stone were formed so regularly, that every Muse had her particular distinction.

They had each a name derived from some particular accomplishment of their minds or bodies.

The first, Calliope, was so called from †the sweetness of her voice; she presides over rhetoric, and is esteemed the most excellent of all the nine.

The second, Clio, is so named from ‡glory. For she is the historical Muse, and takes her name from the excellence of the things she records.

The third, Erato, has her name from §love, because she sings of amours, or because learned men are beloved and praised by others. She is also called Saltatrix; for she first invented the art of dancing, over which she presided. She was also the inventress of poetry.

The fourth, Thalia, from ‖her gayety, briskness,

* Μουσαι, quasi ομοιουσαι, id est similes. Cassiodor.

† Απο της καλης οπης a suavitate vocis.

Απο του κλειος, a gloria sc. rerum gestarum quas memo. Schol. Ap. l.

§ Απο του ερωτος, ab more. Ovid Art. Am. 2.

‖ Απο του θαλλειν, id est, virere, germinare; et florere. Procl. in Hesiod.

and pleasantry. Some ascribe to her the invention of comedy, others of geometry.

The fifth, Melpomene, from *the excellency of her song and the melody she makes when she sings. She is supposed to have presided over tragedy, and to have invented sonnets.

The sixth, Terpsichore,† has her name from the pleasure she takes in dancing, because she delights in balls. Some call her Citharistria.

The seventh, Euterpe, or Euterpia, from ‡the sweetness of her singing. Some call her Tibicina, because, according to them, she presides over the pipes: and some say logic was invented by her.

The eighth, Polyhymnia, or Polymnia, or Polymenia, from §her excellent memory: and therefore the invention of writing history is attributed to her, which requires a good memory. It was owing to her, ‖that the songsters add to the verses that they sing, hands and fingers which speak more than the tongue; an expressive silence; a language without words; in short, gesture and action.

The ninth, ¶Urania, was so called either because she sings of divine things; or because, through her assistance, men are praised to the skies, or because, by the sciences, they become conversant in the contemplation of celestial things.

Bahusius, a modern poet, has comprised the names of all the Muses in a distich; that is, he has made the nine Muses to stand, which is something strange, but upon eleven feet. Perhaps you will remember

* Α μελπομαι canto et modulor, vel ἀπο τη μελος ποιειν concentum facere.

† Ἀπο τερπειν τοις χοροις quod choreis delectetur.

‡ Ab εὐτερπης, jucunda nempe in concentu.

§ Ἀπολὺς multus et μνησια memoria.

‖ Quod carminibus additæ sint orchestrarum loquacissimæ manus, linquosi digiti, silentium clamosum, expositio tacita, uno verbo gestus et actio.

¶ Απο τη ὡρανη, a cœlo.

their names better, when they are thus joined together in two verses:

"Calliope, Polymneia, Erato, Clio, atque Thalia,
Melpomene, Euterpe, Terpsichore, Urania." *l.* 4. *ep.* 1.

The most remarkable of the names which are common to them all are:

Heliconides, or Heliconiades, from the mountain Helicon, in Bœotia.

Parnassides, from the mountain Parnassus, in Phocis, which has two heads, where, if any person slept, he presently became a poet. It was anciently called Larnassus, from Larnace, the ark of Deucalion, which rested here, and was named Parnassus after the flood, from an inhabitant of this mountain, so called.

Citherides, or Citheriades, from the mountain Citheron, where they dwelt.

Aonides, from the country Aonia.

Pierides, or Pieriæ, fom the mountain Pierus, or Picria, in Thrace; or from the daughters of Pierius and Anippe, who, daring to contend with the Muses, were changed into pies.

Pegasides and Hippocrenides, from the famous fountain Helicon, which by the Greeks is called *Hippocrene, and by the Latins, †Caballinus, both which words signify the horse's fountain: it was also named Pegaseius, from Pegasus, the winged horse, which by striking a stone in this place with his foot, opened the fountain, ‡and the waters became vocal.

Aganippides, or Aganippeæ, from the fountain Aganippe.

Castalides, from the fountain Castalius, at the foot of Parnassus.

* Ab *ἵππος* eques, et *κρήνη* fons.
† Caballinus, a Caballus, id est, equus.
‡ Ovid Met. 5.

Some write, that there were but three in the beginning; because sound, out of which all singing is formed, is naturally threefold: either made by the voice alone; or by blowing, as in pipes, or by striking, as in citherns or drums. Or it may be, because there are three tones of the voice, or other instruments, the bass, the tenor, and the treble. Or lastly, because all the sciences are distributed into three general parts; philosophy, rhetoric, and mathematics; and each of these parts is subdivided into three other parts; philosophy into logic, ethics, and physics; rhetoric into the demonstrative, deliberative, and judicial kind: mathematics into music, geometry, and arithmetic: and hence it came to pass, that they reckoned not only Three Muses, but Nine.

Others give a different reason why they are Nine. When the citizens of Sicyon appointed three skilful artificers to make the statues of the Three Muses, promising to choose those three statues out of the nine which they liked best, they were all so well made that they could not tell which to prefer; so that they bought them all, and placed them in the temples: and Hesiod afterward assigned to them the names mentioned above.

Some affirm that they were virgins, and others deny it, who reckon up their children. Let no person, however, despise the Muses, unless he design to bring destruction upon himself by the example of Thamyras or Thamyris; who, being conceited of his beauty and skill in singing, presumed to challenge the Muses to sing, upon condition, that if he was overcome, they should punish him as they pleased. And after he was overcome, he was deprived at once both of his harp and his eyes.

QUESTIONS FOR EXAMINATION.

Who are the Muses, and how are they dressed?
What is their employment?

Over what do they preside?
Who were their parents, and why are they called daughters of Jupiter and Mnemosyne?
Why were they formerly called Mosæ?
How were the Muses represented on Pyrrhus' ring
From what were their names derived?
How did Calliope derive her name?
Who was Clio?
What does Erato derive her name from?
Why is Thalia so called?
What are the peculiar excellencies of Melpomene and Terpsichore?
In what does Euterpe excel?
From what does Polyhymnia derive her name?
Why was Urania so named?
Repeat the distich of Bahusias.
Give some account of the names common to all the Muses.
How many Muses were there at first, and how were the three converted into Nine?
What other reason is given?
What should the example of Thamyris teach?

CHAPTER X.

THEMIS, ASTRÆA, NEMESIS,

Are three goddesses, who contrive and consult together on affairs of great moment.

Themis, the first of them, is the daughter of Cœlum and Terra. According to the *signification of her name, her office is to instruct mankind to do things honest, just, and right. Therefore her images were brought and placed before those who were about to speak to the people, that they might be admonished thereby to say nothing in public but what was just and righteous. Some say she spoke oracles at Delphi, before Apollo; though Homer says, that she served Apollo with nectar and ambrosia. There was another Themis, of whom Justice, Law,

* Θεμις enim significat fas.

and Peace, are said to be born. Hesiod, by way of eminence, calls her modest, because she was ashamed to say any thing that was done against right and equity. Eusebius calls her Carmenta; *because by her verse and precepts she directs every one to that which is just. But here he means a different Carmenta, who was the mother of Evander, otherwise called Themis Nicostrata, a prophetical lady. She was worshipped by the Romans, because she prophecied; and was called Carmenta, either from the verse in which she uttered her predictions, or from the madness which seemed to possess her when she prophecied. To this lady an altar was dedicated near the gate Carmentalis, by the Capitol; and a temple was also built to her honour upon this occasion: When the senate forbade the married women the use of litters or sedans, they combined together, and resolved that they would never bring children, unless their husbands rescinded that edict: they kept to this agreement with so much resolution, that the senate was obliged to change their sentence, and yield to the women's will, and allow them all sedans and chariots again. And when their wives conceived and brought forth fine children, they erected a temple in honour of Carmenta.

Astræa, the daughter of Aurora and Astræus the Titan, (or, as others say, the daughter of Jupiter and Themis,) was esteemed the princess of Justice. The poets feign, that in the Golden Age she descended from heaven to the earth; and being offended at last by the wickedness of mankind, she returned to heaven again, after all the gods had gone before her. She is many times directly called by the name of Justitia; as particularly by Virgil. And when she had returned to heaven again, she was placed where we now see the constellation Virgo.

* Quod carminibus edictisque suis præcipiat unicuique quod justum est. Eusub. Præp. Evang. l. 3.

The parents of Nemesis were Jupiter and Necessity; or, according to others, Nox and Oceanus. She was the goddess that rewarded virtue, and punished vice: and she taught men their duty, so that she received her name *from the distribution that she made to every body. Jupiter deceived her, as the story says, in the shape of a goose; and that she brought forth an egg, which she gave to a shepherd whom she met, to be carried to Leda. Leda laid up the egg in a box, and Helena was soon after produced of that egg. But others give us quite different accounts of the matter. The Romans certainly sacrificed to this goddess, when they went to war; whereby they signified that they never took up arms unless in a just cause. She is called by another name, Adrastæa, from Adrastus, king of the Argives, who first built an altar to her; or, perhaps from †the difficulty of escaping from her: because no guilty person can flee from the punishment due to his crime, though Justice sometimes overtakes him late. She has indeed wings, but does not always use them; but then the slower her foot is, the harder is her hand:

> "Ad scelerum pœnas ultrix venit ira tonantis,
> Hoc graviore manu, quo graviore pede."
>
> Vengeance divine to punish sin moves slow,
> The slower is its pace, the surer is its blow.

Rhamnusia is another name of this goddess; from Rhamnus, a town in Attica, where she had a temple, in which there was a statue of her made of one stone, ten cubits high; she held the bough of an apple-tree in her hand, and had a crown upon her

* Απο τȣ εκαστȣεπιν εμησεως, a distributione quæ unicuique sit. Plato de Legibus Dial.

† Ab α non et διδρασκω fugio, quod videlicet nemo nocensus effugere queat pœnam suit sceleribus debitam.

head, in which many images of deer were engraven. She had also a wheel, which denoted her swiftness when she avenges.

QUESTIONS FOR EXAMINATION.

Who are the goddesses that are consulting together on important business?
Who was Themis; and what was her business; and why were her images placed before public speakers?
Who were the children of the other Themis?
Why was Themis styled modest by Hesiod; and Carmenta by Eusebius?
Why was a temple erected in honour of Carmenta?
Who was Astræa?
Who were the parents of Nemesis?
What did the Romans sacrifice to her?
Why was she called Adrastæa?
Why is she named Rhamnusia?

CHAPTER XI.

THE GODS OF THE WOODS, AND THE RURAL GODS.

PAN. HIS NAMES, DESCENT, ACTIONS, &c.

We are now come to the images of the gods and goddesses of the woods. Here you may see the gods Pan, Silvanus, the Fauni, the Satyri, Silenus, Priapus, Aristæus, and Terminus.

And there you see the goddesses, Diana, Pales, Flora, Feronia, Pomona, and an innumerable company of Nymphs.

Pan is called by that name, either, as some tell us, because he exhilarated the minds of all the gods with the music of the pipe, which he invented; and by the harmony of the cithern, upon which he played skilfully as soon as he was born. Or, perhaps, he is called Pan, because he governs the affairs of

the universal world by his mind, as he represents it by his body.

The Latins called him Inuus and Incubus, the "nightmare;" and at Rome he was worshipped, and called Lupercus and Lyceus. To his honour a temple was built at the foot of the Palatine hill, and festivals called Lupercalia were instituted, in which his priests, the Luperci, ran about the streets naked.

His descent is uncertain, but the common opinion is, that he was born of Mercury and Penelope. For when Mercury fell violently in love with her, and tried in vain to move her, at last, by changing himself into a white goat, succeeded. Pan, after he was born, was wrapt up in the skin of a hare, and carried to heaven.

He is represented as a horned half goat, that resembles a beast rather than a man, much less a god. He has a smiling, ruddy face, his nose is flat, his beard comes down to his breast, his skin is spotted, and he has the tail, legs, and feet of a goat; his head is crowned or girt about with pine, and he holds a crooked staff in one hand, and in the other a pipe of uneven reeds, with the music of which he can cheer even the gods themselves.

When the Gauls, under Brennus, their leader, made an irruption into Greece, and were just about to plunder the city Delphi, Pan, so terrific in appearance, alarmed them to such a degree, that they all betook themselves to flight, though nobody pursued them. Whence we proverbially say, that men are in panic fear, when we see them affrighted without a cause.

Now hear what the image of Pan signifies. Pan is a symbol of the world. In his upper part he resembles a man, in his lower part a beast; because the superior and celestial part of the world is beautiful, radiant, and glorious: as is the face of this

H. Meyer del. G. Parman Sculp.

PAN

god, whose horns resemble the rays of the sun, and the horns of the moon: the redness of his face is like the splendour of the sky; and the spotted skin that he wears, is an image of the starry firmament. In his lower parts he is shagged and deformed, which represents the shrubs and wild beasts, and the trees of the earth below: his goats' feet signify the solidity of the earth; and his pipe of seven reeds, that celestial harmony which is made by the seven planets. He has a sheep-hook, crooked at the top, in his hand, which signifies the turning of the year into itself.

The nymphs dance to the music of the pipe; which instrument Pan first invented. You will wonder when you hear the relation which the poets give to this pipe, namely, as oft as Pan blows it, the dugs of the sheep are filled with milk: for he is the god of the shepherds and hunters, the captain of the nymphs, the president of the mountains and of a country life, and the guardian of the flocks that graze upon the mountains:

——"Pan curat oves, oviumque magistros."
Virg. Ecl. 2.

Pan loves the shepherds, and their flocks he feeds.

The nymph Echo fell in love with him, and brought him a daughter named Iringes, who gave Medea the medicines with which he charmed Jason. He could not but please Dryope, to gain whom, he laid aside his divinity and became a shepherd. But he did not court the nymph Syrinx with so much success: for she ran away to avoid her lover; till coming to a river (where her flight was stopped,) she prayed the Naiades, the nymphs of the waters, because she could not escape her pursuer, to change her into a bundle of reeds, just as Pan was laying hold of her, who therefore caught the reeds in his

arms instead of her. The winds moving these reeds backward and forward occasioned mournful but musical sounds, which Pan perceiving, he cut them down, and made of them reeden pipes:

"Dumque ibi suspirat, motos in arundine ventos
Effecisse sonum tenuem, similemque querenti.
Arte nova, vocisque Deum dulcedine captum,
Hoc mihi concilium tecum, dixisse, manebit;
Atque ita disparibus calamis compagine ceræ
Inter se junctis nomen tenuisse puellæ."

He sighs, his sighs the tossing reeds return
In soft small notes, like one that seem'd to mourn,
The new, but pleasant notes the gods surprise,
Yet this shall make us friends at last, he cries:
So he this pipe of reeds unequal fram'd
With wax; and Syrinx from his mistress nam'd.

But Lucretius ascribes the invention of these pipes not to Pan, but to some countrymen, who had observed, on another occasion, the whistling of the wind through reeds:

——"Zephyri cava per calamorum sibila primum:
Agrestes docuere cavas inflare cicutas;
Inde minutatim dulces didicere querelas,
Tibia quas fundit digitis pulsata canentum:
Avia per nemora ac sylvas saltusque reperta,
Per loca pastorum deserta atque otia Dia." *Lucr.* l. 5.

And while soft ev'ning gales blew o'er the plains,
And shook the sounding reeds, they taught the swains;
And thus the pipe was fram'd, and tuneful reed:
And while the tender flocks securely feed,
And harmless shepherds tune their pipes to love·
And Amaryllis sounds in ev'ry grove.

In the sacrifices of this god, they offered to him milk and honey in a shepherd's bottle. He was more especially worshipped in Arcadia, for which reason he is so often called Pan, Deus Arcadiæ.

Some derive from him Hispania, Spain, formerly called Iberia; for he lived there, when he returned from the Indian war, to which he went with Bacchus and the Satyrs.

QUESTIONS FOR EXAMINATION.

From what does Pan derive his name?
What was he called by the Latins, and under what title was he worshipped at Rome?
What is the origin of Pan?
How is he represented?
What is the origin of the phrase "panic-struck?"
What does the image of Pan signify?
What instruments did he invent, and what occurs when he blows his pipe?
What does Lucretius say of the invention of the pipes?
Repeat the lines.
What were used in the sacrifices of Pan?
Whence is he derived?

CHAPTER XII.

SILVANUS AND SILENUS.

Although many writers confound Silvanus the Fauni, Satyri, and Sileni, with Pan, yet, as others distinguish them, we shall treat of them separately, and begin with Silvanus.

Silvanus, who is placed next to Pan, with the feet of a goat, and the face of a man, of little stature. He holds cypress in his hand stretched out. He is so called from *silvæ*, the woods; for he presides over them. He loved the boy Cyparissus, who had a tame deer, in which he took great pleasure. Silvanus by chance killed it; upon which the youth died for grief. Therefore Silvanus changed him into a cypress-tree, and carried a branch of it always in his hand, in memory of his loss.

Silenus follows next, with a flat nose, bald head, large ears, and a small flat body; he derives his name from his jocular temper, because he perpetually jests upon the people. He sits upon a saddle-

backed ass: but when he walks, he leans upon a staff. He was foster-father to Bacchus his master, and his perpetual companion, and consequently was almost always drunk, as we find him described in the sixth Eclogue of Virgil. The cup which he and Bacchus used, was called Cantharus; and a staff with which he supported himself, Ferula: this he used when he was so drunk, as it often happened, that he could not sit, but fell from his ass.

The Satyrs were not only constant companions of Silenus, but were assistants to him; they held him in great esteem, and honoured him as their father; and when they became old, they were called Sileni too. And concerning Silenus' ass, they say, that he was translated into heaven, and placed among the stars; because in the giant's war, Silenus rode on him, and helped Jupiter very much.

* When Silenus was asked, "What was the best thing that could befall man?" he, after long silence, answered, "It is best for all never to be born, but being born, to die very quickly." Which expression Pliny reports nearly in the same words: † There have been many who have judged it happy never to have been born, or to die immediately after one's birth.

QUESTIONS FOR EXAMINATION.

How is Silvanus represented?
From what is his name derived?
Why is he represented with a branch of cypress in his hand?
How is Silenus represented?
What are his cap and staff called?
Who were his companions?
What became of his ass?
What was the decision of Silenus with respect to the best thing that can befall man?

* Rogatus quidnam, esset hominibus optimum: respondit omnibus esse optimum non nasci, et natos quam citissime inteire. Plut in Consolatione Apol.

† Multi extitere qui non nasci, optimum censerunt, aut quam citissime aboleri. In Prefat. I. 7

CHAPTER XIII.

THE SATYRS, FAUNS, PRIAPUS, ARISTÆUS TERMINUS.

BEHOLD! Those are Satyrs who dance under the shade of that tall and spreading oak; they have heads armed with horns, goat's feet and legs, crooked hands, and tails not much shorter than horses' tails. There is no animal in nature more libidinous than these gods. Their * name itself shows their nature.

The Fauns, whom you see joined with the Satyrs, differ from them in the name only; at least they are not unlike them in their looks: for they have hoofs and horns, and are crowned with the branches of the pine. When they meet drunken persons, they stupify them with their looks alone. The boors of the country call them the "rural gods;" and pay them the more respect because they are armed with horns and nails, and painted in terrible shapes.

Faunus, or Fatuellus, was the son of Picus, king of the Latins. He married his own sister, whose name was Fauna or Fatuella: he consecrated and made her priestess; after which she had the gift of prophecy. History likewise tells us that this Faunus was the father and prince of the other Fauns and Satyrs. His name was given him from his skill in prophecying; and thence also *fatus* signifies both persons that speak rashly and inconsiderately, and enthusiasts; because they who prophecy, deliver the mind and will of another, and speak things which themselves, many times, do not understand.

Priapus, painted with a sickle in his hand, was the son of Venus and Bacchus, born at Lampsacus; from whence he was banished, till by the oracle's

* Satyrus derivatur *απο της σαθης* a veretro. Euseb. Præp. Evan.

command he was recalled, and made god of the gardens, and crowned with garden herbs. He carries a sickle in his hand, to cut off from the trees all superfluous boughs, and to drive away thieves and beasts, and mischievous birds; whence he is called Avistupor. His image is usually placed in gardens, as we may learn from Tibullus, Virgil, and Horace. He is called Hellespontiacus by the poets; because the city Lampsacus, where he was born, was situate upon the Hellespont. He was very deformed, which misfortune was occasioned by the ill usage that his mother suffered while pregnant, from Juno. He was named Priapus, Phallus, and Fascinum, from his deformity. All these names have an indecent signification; though by some he is called Bonus Dæmon, or the good Genius.

Aristæus; whom you see busied in that nursery of olives, supporting and improving the trees, is employed in drawing oil from the olive, which art he first invented. He also found out the use of honey, and therefore, you see rows of bee-hives near him. For these two profitable inventions, the ancients paid him divine honours.

He was otherwise called Nomius and Agræus, and was the son of Apollo by Cyrene; or, as Cicero says, the son of Liber Pater, educated by the nymphs, and taught by them the art of making oil, honey, and cheese. He fell in love with Euridice, the wife of Orpheus, and pursued her into a wood, where a serpent stung her so that she died. On this account the nymphs hated him, and destroyed all his bees to revenge the death of Euridice. The loss was exceedingly deplored by him; and asking his mother's advice, he was told by the oracle that he ought by sacrifices to appease Euridice. Wherefore he sacrificed to her four bulls and four heifers, and his loss was supplied; for suddenly a swarm of bees burst forth from the carcases of the bulls.

Another god, greatly honoured in the city of Rome, is Terminus, because they imagine that the boundaries and limits of men's estates are under his protection. His name, and the divine honours paid to him by the ancients, are mentioned by Ovid, Tibullus, and Seneca. The statue of this god was either a square stone, or a log of wood planed; which they usually perfumed with ointment, and crowned with garlands.

And, indeed, the Lapides Terminales (that is, "land-marks,") were esteemed sacred; so that whoever dared to move, or plough up, or transfer them to another place, his head became devoted to the Diis Terminalibus, and it was lawful for any body to kill him.

And further, though they did not sacrifice the lives of animals to those stones, because they though that it was not lawful to stain them with blood; yet they offered wafer made of flour to them, and the first fruits of corn, and the like: and upon the last day of the year, they always observed festivals to their honour, called Terminalia.

QUESTIONS FOR EXAMINATION.

How are the Satyrs represented?
How are the Fauns represented, and what are they called by the country-boors?
What does history say of Faunus?
How did he obtain his name?
Who was Priapus, and where was he born?
How is he represented, and for what is the sickle in his hand?
Why was he called Hellespontiacus?
Where is his image placed?
What is Aristæus's employment?
What did he invent?
Why was he called Nomius?
What is the story of Euridice?
How did Terminus derive his name?
What was his statue?
What is said of the Lapides Terminales?
What did the ancients offer as sacrifices to these stones?

CHAPTER XIV.

THE GODDESSES OF THE WOODS.

DIANA.

HERE comes a goddess, taller than the other goddesses, in whose virgin looks we may ease our eyes, which have been wearied with the horrid sight of those monstrous deities. Welcome, Diana! your hunting habit, the bow in your hand, and the quiver full of arrows, which hang down from your shoulders, and the skin of a deer fastened to your breast, discover who you are. Your behaviour, which is free and easy, but modest and decent; your garments, which are handsome and yet careless, show that you are a virgin. Your name indicates your modesty and honour.

Actæon, the son of Aristæus, the famous huntsman, unfortunately observing you, whilst bathing, was changed into a deer, which was afterwards torn in pieces by the dogs.

Further honour is due to you; because you represent the Moon, the glory of the stars, and the only goddess who observed perpetual chastity.

Nor am I ignorant of that famous and deserving action which you did to avoid the flames of Alpheus, when you so hastily fled to your nymphs, who were altogether in one place; and so besmeared both yourself and them with dirt, that when he came he did not know you: whereby your honest deceit succeeded according to your intentions; and the dirt which injures every thing else, added a new lustre to your virtue.

Diana is called Triformis and Tergemina. First, because though she is but one goddess, yet she has three different names, as well as three different offices. In the heavens she is called Luna; on the

H. Moses del. G. Fairman Sculp.

DIANA

earth she is named Diana; and in hell she is called Hecate or Proserpine. In the heavens she enlightens every thing by her rays; on the earth she keeps under her power all wild beasts by her bow and her dart; and in hell she keeps all the ghosts and the spirits in subjection to her by her power and authority. The several names and offices are comprised in an ingenious distich:

"Terret, lustrat, agit; Proserpina, Luna, Diana;
Ima, suprema, feras; sceptro, fulgore, sagitta."
Dempter in Paralip.

But although Luna, Diana, and Hecate, are commonly thought to be only three different names of the same goddess, yet Hesiod esteems them three distinct goddesses. Secondly, because she has, as the poets say, three heads; the head of a horse on the right side, of a dog on the left, and a human head in the midst: whence some call her three-headed, or three-faced. And others ascribe to her the likeness of a bull, a dog, and a lion. Virgil and Claudian also mention her three countenances. Thirdly, according to the opinion of some, she is called Triformis, because the moon hath three phases or shapes: the new moon appears arched with a semicircle of light; the half moon fills a semicircle with light; and the full moon fills a whole circle or orb with its splendour. But let us examine these names more exactly.

She is named Luna, from shining, either because she only in the night time sends forth a glorious light, or else because she shines by borrowed light, and not by her own; and therefore the light with which she shines is always * new light. Her chariot is drawn with a white and a black horse; or with two oxen, because she has got two horns; some-

* Quod luce aliena splendeat, unde Græce dicitur Σελήνη a σέλας νέον, id est, lumen novum. Id. ibid.

times a mule is added, because she has no children, and shines by the light of the sun. Some say, that Lunæ of both sexes have been worshipped, especially among the Egyptians; and indeed they give this property to all the other gods. Thus both Lunus and Luna were worshipped, but with this difference, that those who worshipped Luna were thought subject to the women, and those who worshipped Lunus were superior to them. We must also observe, that the men sacrificed to Venus, under the name of Luna in women's clothes, and the women in men's clothes.

This Luna had a lover who was named Endymion, and he was courted by her, insomuch, that to kiss him, she descended out of heaven, and came to the mountain Latmus, or Lathynius, in Caria; he lay condemned to an eternal sleep by Jupiter; because, when he was taken into heaven, he attempted to make love to Juno. In reality, Endymion was a famous astronomer, who first described the course of the moon, and he is represented sleeping, because he contemplated nothing but the planetary motions.

Hecate may be derived from ἑκαθεν [*hekathen*] *eminus;* because the moon darts her rays or arrows afar off. She is said to be the daughter of Ceres by Jupiter, who being cast out by her mother, and exposed in the streets, was taken up by shepherds, and nourished by them; for which reason she was worshipped in the streets, and her statue was usually set before the doors of the houses, whence she took the name Propylæa. Others derive her name from ἑκατον [*hecaton*] *centum*, because they sacrificed a hundred victims to her: or, because, by her edict, those who die and are not buried, wander a hundred years up and down hell. However, it is certain that she is called Trivia, from *triviis*, "the streets;" for she was believed to preside over the streets and ways; so that they sacri-

ficed to her in the streets; and the Athenians, every new moon, made a sumptuous supper for her there, which was eaten in the night by the poor people of the city. They say that she was excessively tall, her head was covered with frightful snakes instead of hair, and her feet were like serpents. She was represented encompassed with dogs; because that animal was sacred to her; and Hesychius says, that she was sometimes represented by a dog. We are told that she presided over enchantments, and that when she was called seven times she came to the sacrifices: as soon as these were finished, several apparitions appeared, called from her Hecatæa.

She was called by the Egyptians, Bubastis; her feasts were named Bubastæ; and the city where they were yearly celebrated was called Bubastis.

She is called Chitone and Chitonia, * because women after childbirth used first to sacrifice to Juno, and then offer to Diana their own and their children's clothes.

She was named Dictynna, not only from the † nets which she used, for she was a huntress, and the princess of hunters (for which reason all woods were dedicated to her,) but also because Britomartis the virgin, whom she hunted, fell into the nets, and vowed, if she escaped, to build a temple for Diana. She did escape, and then consecrated a temple to Diana Dictynna. Others relate the story thus: When Britomartis, whom Diana loved because she was a huntress, fled from Minos her lover, and cast herself into the sea; she fell into the fishermen's nets, and Diana made her a goddess. The ancients thought that Diana left off hunting on the ides of August, therefore at that time it was not

* Χιτῶνη, quasi tunicata a χιτών, tunica; solebant enim fœminæ partus laboribus perfunctæ Junoni sacrificare; suas autem et infantium vestes Dianæ consecrare. Plut. 3. Symp. c. ult.

† Retia enim δίκτυα dicuntur.

lawful for any one to hunt, but they crowned the dogs with garlands, and by the light of torches, made of stubble, hung up the hunting instruments near them.

We shall only adjoin, to what has been said, the two stories of Chione and Meleager.

Chione was the daughter of Dædalion, the son of Dædalus: she was beloved by Apollo and Mercury, and was the mother of twins; namely, Philammon, a skilful musician, and Autolychus, who proved a famous juggler, and an artful thief. She was so far from thinking this a shame, that she grew very proud; nay, openly boasted, that her beauty had charmed two gods. Besides, she was so bold as to speak scornfully of Diana's beauty, and to prefer herself before her: but Diana punished the insolence of this boaster, for she drew her bow, and shot an arrow through her tongue, and thereby put her to silence:

——"Se præferre Dianæ
Sustinuit, faciemque Deæ culpavit. At illi
Ira ferox mota est, factisque placabimus, inquit,
Nec mora curvavit cornu, nervusque sagittam
Impulit, et meritam trajecit arundine linguam."

She to Diana's durst her face prefer,
And blame her beauty. With a cruel look,
She said our deed shall right us. Forthwith took
Her bow, and bent it; which she strongly drew,
And through her guilty tongue the arrow flew.

Meleager was punished for the fault of his father Oeneus, who, when he offered his first fruits to the gods, wilfully forgot Diana; therefore she was angry, and sent a wild boar into the fields of his kingdom of Caledonia, to destroy them. Meleager accompanied with many chosen youths, immediately undertook either to kill this boar, or to drive him out of the country. The Virgin Atalanta was among

the hunters, and gave the boar the first wound; and soon after Meleager killed him. He valued Atalanta more who wounded him, than himself who killed him, and therefore offered her the boar's skin. But the uncles of Meleager were enraged that the hide was given to a stranger, violently took it from her; upon which Meleager killed them. As soon as his mother Althæa understood that Meleager had killed her brothers, she sought revenge like a mad woman. In Althæa's chamber was a billet, which, when Meleager was born, the Fates took, and threw into the fire, saying, The new-born infant shall live as long as this stick remains unconsumed:

"Tempora, dixerunt, eadem lignoque tibique,
O modo nate, damus: quo postquam carmine dicto,
Excessere Deæ; flagrantem mater ab igne
Eripuit ramum, sparsitque liquentibus undis;
Servatusque diu juvenis servaverat annos."

O lately born, one period we assign
To thee and to the brand. The charm they weave
Into his fate, and then the chamber leave.
His mother snatch'd it with a hasty hand
Out of the fire, and quench'd the flaming brand,
This in an inward closet closely lays,
And by preserving it prolongs his days.

The mother snatched it out of the fire and quenched it, and laid it in a closet. But now, moved with rage, she goes to her chamber, and fetching the stick, she threw it into the fire:

——"Dextraque aversa trementi,
Funereum torrem medios conjecit in ignes.

——With eyes turn'd back, her quaking hand
To trembling flames expos'd the fun'ral brand,

As the log burned, Meleager, though absent, felt fire in his bowels, which consumed him in the same manner that the wood was consumed; and when at

last the log was quite reduced to ashes, and the fire quenched, Meleager at the same time expired, and turned to dust.

QUESTIONS FOR EXAMINATION.

How is Diana described?
What is said of Actæon?
Why does Diana represent the moon?
What is said of her with regard to Alpheus?
Why is she called Triformis?
How is she named in the heavens, in the earth, and in hell; and why so?
Repeat the Latin distich.
Why is she named Lunæ?
How was Lunæ worshipped among the Egyptians?
What is said of Endymion?
What is said of Hecate?
Why was she called Trivia?
Why is she represented as encompassed with dogs?
Why is she called Bubastæ, and why Brimo?
Why was she called Lucina and Opis?
Why was she called Chitone?
Why was she named Dictynna?
Why did the ancients esteem it unlawful to hunt after the first of August?
Give some account of the stories of Chione and Meleager.

CHAPTER XV.

PALES, FLORA, FERONIA, POMONA.

That old lady, whom you see surrounded by shepherds, is Pales, the goddess of shepherds and pastures. Some call her Magna Mater and Vesta. To this goddess they sacrificed milk, and wafers made of millet, that she might make the pastures fruitful. They instituted the feasts called Palilia, or Parilia, to her honour, which were observed upon the eleventh or twelfth day of the calends of May

G. Fairman Sculp.

FLORA

by the shepherds in the field, on the same day in which Romulus laid the foundation of the city. These feasts were celebrated to appease this goddess, that she might drive away the wolves, and prevent the diseases incident to cattle. The solemnities observed in the Palilian feasts were many: the shepherds placed little heaps of straw in a particular order, and at a certain distance; then they danced and leaped over them; then they purified the sheep and the rest of the cattle with the fume of rosemary, laurel, sulphur, and the like; as we learn from Ovid, who gives a description of the rites.

"Alma Pales, faveas pastoria sacra canenti,
Prosequar officio si tua facta meo.
Certe ego de vitulo cinerem, stipulamque fabalem
Sæpe tuli, læva, februa tosta, manu.
Certe ego transilui positas ter in ordine flammas,
Virgoque rorales laurea misit aquas."

Great Pales help; the past'ral rites I sing,
With humble duty mentioning each thing.
Ashes of calves, and bean-straws oft I've held,
With burnt purgations in a hand well fill'd.
Thrice o'er the flames, in order rang'd, I've leapt,
And holy dew my laurel twig has dript.

Flora, so dressed and ornamented, is the goddess and president of flowers. The Romans gave her the honour of a goddess, but in reality she was a woman of infamous character, who, by her abominable trade, heaped up a great deal of money, and made the people of Rome her heir. She left a certain sum, the yearly interest of which was settled, that the games called Florales, or Floralia, might be celebrated annually, on her birth-day. But because this appeared impious and profane to the senate, they covered their design, and worshipped Flora under the title of "goddess of flowers;" and pretended that they offered sacrifice to her, that the plants and trees might flourish.

Ovid follows the same fiction, and relates, that Chloris, an infamous nymph, was married to Zephyrus, from whom she received the power over all the flowers. But let us return to Flora, and her games. Her image, as we find in Plutarch, was exposed in the temple of Castor and Pollux, dressed in a close coat, and holding in her right hand the flowers of beans and peas. For while these sports were celebrated, the officers, or ædiles, scattered beans and other pulse among the people. These games were proclaimed and begun by sound of trumpet, as we find mentioned in Juvenal.—*Sat.* 6.

Feronia, the goddess of the woods, is justly placed near Flora, the goddess of flowers. She is called Feronia, from the care she takes in * producing and propagating trees. The higher place is due to her, because fruits are more valuable than flowers, and trees than small and ignoble plants. It is said she had a grove sacred to her, under the mountain Soracte: this was set on fire, and the neighbours were resolved to remove the image Feronia thence, when on a sudden the grove became green again. Strabo reports that those who were inspired by this goddess, used to walk barefoot upon burning coals without hurt. Though many believed, that by the goddess Feronia, that kind of virtue only is meant, by which fruit and flowers were produced.

Pomona is the goddess, the guardian, the president, not of the † apples only, but of all the fruit and the product of trees and plants. As you see, she follows after Flora and Feronia, in order; but in the greatness of her merit she far surpasses them; and has a priest who serves her only, called Flamen Pomonalis.

* Feronia a ferendis arboribus dicta.

† Pomona a pomis dicitur.

Once when Pomona was very busy in looking after her gardens and orchards with great care, and was wholly employed in watering and securing the roots, and lopping the overgrown branches; *Vertumnus, a principal god among the Romans, (called so because he had power to turn himself into what shape he pleased,) fell in love with Pomona, and counterfeited the shape of an old grey-headed woman. He came leaning on a staff into the gardens, admired the fruit and beauty of them, and commending her care about them, he saluted her. He viewed the gardens, and from the observations he had made, he began to discourse of marriage, telling her that it would add to the happiness even of a god, to have her to wife. Observe, says he, the trees which creep up this wall: how do the apples and plums strive which shall excel the other in beauty and colour! whereas, if they had not props or supports, which like husbands hold them up, they would perish and decay. All this did not move her, till Vertumnus changed himself into a young man; and then she also began to feel the force and power of love, and then received him with favour.—*Ovid Met.* 14.

QUESTIONS FOR EXAMINATION.

Who was Pales, and what did they sacrifice to her?
Why were these feasts observed?
What solemnities were observed in the Palilian feasts?
Who was Flora?
Was she really a goddess?
How were the Floralia instituted; when were they celebrated; and under what pretence did they worship Flora?
How is her figure represented?
Who is Feronia; what is her occupation; and why is more honour due to her than to Flora?
What does Strabo say of Feronia?
Who was Pomona, and what was her priest called?
What story is related of Vertumnus?

* Vertumnus a vertendo, quod in quas vellet figuras sese vertere poterat.

CHAPTER XVI.

THE NYMPHS.

Now observe that great company of neat, pretty, handsome, beautiful, charming, virgins, who are very near the gardens of Pomona. Some run about the woods, and hide themselves in the trunks of the aged oaks; some plunge themselves into the fountains, and some swim in the rivers. They are called by one common name, nymphs, *because they always look young; or †because they are handsome: yet all have their proper names beside, which they derive either from the places in which they live, or the offices which they perform; they are especially distributed in three classes, celestial, terrestrial, and marine.

The celestial nymphs were those genii, those souls and intellects, who guided the spheres of the heavens, and dispensed the influences of the stars to the things of the earth.

Of the terrestrial nymphs, some preside over the woods, and were called Dryades, from a Greek word, Δρῦς, which principally signifies an oak, but generally any tree whatever. These Dryades had their habitations in the oaks. Other nymphs were called ‡Hamadryades, for they were born when the oak was first planted, and when it perishes they die also. The ancients held strange opinions concerning oaks: they imagined that even the smallest oak was sent from heaven. The Druidæ, priests of the Gauls, esteemed nothing more divine and sacred, than the excrescence which sticks to oaks. Others of

* Ἀπὸ τῦ ἀεί νέας φαίνεσθαι quod semper juvenes appareant.
† Ἀπὸ τῦ φαίνειν, splendere quod forme decore præfulgeant.
‡ Ab ἅμα, simul, et δρυς, quereus.

those nymphs were called *Oreades, or Oriestiades, because they presided over the mountains, †Napææ, because they had dominion over the groves and valleys. Others ‡Limoniades, because they looked after the meadows and fields. And others, ‖Meliæ, from the ash, a tree sacred to them; and these were supposed to be the mothers of those children, who were accidentally born under a tree, or exposed there.

Of the marine nymphs, those which presided over the seas, were called Nereïdes or Nereinæ, from the sea god Nereus, and the sea nymph Doris, their parents; which Nereus and Doris were born of Tethys and Oceanus, from whom they were called Oceanitides and Oceaniæ. Others of those nymphs preside over the fountains, and were called §Naïdes or Naïades: others inhabit the rivers, and were called Fluviales or ¶Potamides: and others preside over the lakes and ponds, and were called Limnades.

All the gods had nymphs attending them. Jupiter speaks of his in Ovid:

> "Sunt mihi Semidei, sunt rustica numina Fauni,
> Et Nymphæ, Satyrique, et monticolæ Sylvani.
>
> Half gods and rustic Fauns attend my will,
> Nymphs, Satyrs, Sylvans, that on mountains dwell.

Neptune had many nymphs, insomuch that Hesiod and Pindar call him **Nymphagetes, that is, the captain of the nymphs: the poets generally gave him fifty. Phœbus likewise had nymphs called Agannippidæ and Musæ. Innumerable were the nymphs of Bacchus, who were called by different names,

* Ab ὄρος, mons.
† A νάπη, saltus vel vallis.
‡ A λειμών, pratum.
‖ A μελία, fraxinus.
§ A νάω, fluo.
¶ Ποταμὸς, fluvius.
** Νυμφαγέτης, id est, Nympharum dux.

Bacchæ, Bassarides, Eloides, and Thyades. Hunting nymphs attended upon Diana; sea nymphs, called Nereïdes, waited upon Tethys; and fourteen very beautiful nymphs belonged to Juno:

——"Bis septem præstanti corpore Nymphæ."
Virg. Æn. 1.

Twice seven the charming daughters of the main,
Around my person wait, and bear my train.

Out of all which I will only give you the history of two.

Arethusa was one of Diana's nymphs: her virtue was as great as her beauty. The pleasantness of the place invited her to cool herself in the waters of a fine clear river: Alpheus, the god of the river, assumed the shape of a man, and arose out of the water; he first saluted her with kind words, and then approached near to her: but away she flies, and he follows her; and when he had almost overtaken her, she was dissolved with fear, into a fountain, with the assistance of Diana, whom she implored. Alpheus then resumed his former shape of water, and endeavoured to mix his stream with hers, but in vain; for to this day Arethusa continues her flight, and by her passage through a cavity of the earth, she goes under ground into Sicily. Alpheus also follows by the like subterraneous passage, till at last he unites and marries his own streams to those of Arethusa in that island. *Virg. Æn.* 2.

Echo was formerly a nymph, though nothing of her but her voice remains now, and even when she was alive, she was so far deprived of her speech, that she could only repeat the last words of those sentences which she heard:

"Corpus adhuc Echo, non vox erat; et tamen usum
Garrula non alium; quam nunc habet, oris habebat;
Reddere de multis ut verba novissima posset."
Ovid. Met. 3.

She was a nymph, though only now a sound;
Yet of her tongue no other use was found,
Than now she has; which never could be more,
Than to repeat what she had heard before.

Juno inflicted this punishment on her for her talkativeness: for when, prompted by her jealousy, she came down to discover Jupiter among the nymphs, Echo detained her very long with her tedious discourses, that the nymphs might have an opportunity to escape, and hide themselves:

"Fecerat hoc Juno, quia cum deprendere posset
Sub Jove sæpe suo nymphas in monte jacentes,
Illa deam longo prudens sermone tenebat,
Dum fugerent nymphæ."

This change impatient Juno's anger wrought,
Who, when her Jove she o'er the mountains sought,
Was oft by Echo's tedious tales misled,
Till the shy nymphs to caves and grotto's fled.

This Echo by chance met Narcissus rambling in the woods; and she so admired his beauty that she fell in love with him: she discovered her love to him, courted him, followed and embraced him, but he broke from her embraces, and hastily fled from her sight: upon which the despised nymph hid herself in the woods, and pined away with grief, so that every part of her but her voice was consumed, and her bones were turned into stones.

"Vox tantum, atque ossa supersunt;
Vox manet: ossa ferunt lapidis traxisse figuram;
Inde latet sylvis, nulloque in monte videtur,
Omnibus auditur: sonus est qui vivit in illa."

Her flesh consumes and moulders with despair,
And all her body's juice is turn'd to air;
So wond'rous are the effects of restless pain,
That nothing but her voice and bones remain;
Nay, e'en the very bones at last are gone,
And metamorphos'd to a thoughtless stone;
Yet still the voice does in the woods survive,
The form's departed, but the sound's alive.

Narcissus met with as bad a fate; for though he would neither love others, nor admit of their love, yet he fell so deeply in love with his own beauty, that the love of himself proved his ruin. His thirst led him to a fountain, whose waters were clear and bright as silver:

"Fons erat illimis nitidis argenteus undis." *Ovid Met.* 8.

There was by chance a living fountain near,
Whose unpolluted channel ran so clear,
That it seem'd liquid silver.

When he stooped to drink, he saw his own image; he stayed gazing at it, insomuch that he fell passionately in love with it. A little water only separated him from his beloved object:

"Exigua prohibetur aqua"———

A little drop of water does remove
And keep him from the object of his love.

He continued a long time admiring this beloved picture, before he discovered what it was that he so passionately adored; but at length the unhappy creature perceived, that the torture he suffered was from the love of his own self:

"Flammas, inquit, moveoque, feroque:
Quod cupio mecum est: inopem me copia fecit.
O utinam a nostro secedere corpore possem!
Votum in amante novum est, vellem quod amamus abesset."

My love does vainly on myself return,
And fans the cruel flames with which I burn.
The thing desir'd I still about me bore,
And too much plenty has confirm'd me poor.
O that I from my much-lov'd self could go;
A strange request, yet would to God 'twere so!

In a word, his passion conquered him, and the power of love was greater than he could resist, so that, by degrees, he wasted away and consumed, and

at last, by the favour of the gods, was turned into a daffodil, a flower called by his own name.

QUESTIONS FOR EXAMINATION.

Who are the Nymphs; how are they engaged; and from whence do they derive their general name?
From whom do they get their peculiar names, and into what classes are they divided?
Who are the celestial Nymphs?
Give some account of the terrestrial Nymphs.
Over what did the marine Nymphs preside?
Whom did the Nymphs attend?
What is said of Arethusa?
Who was Echo, and what is her history?
What is the history of Narcissus?

CHAPTER XVII.

THE INFERIOR RURAL DEITIES.

Rusina, the goddess to whose care all parts of the country are committed.

Collina, she who reigns over the hills.

Vallonia, who holds her empire in the valleys.

Hippona, who presides over the horses and stables.

Bubona, who hath the care of the oxen.

Seia, who takes care of the seed, while it lies buried in the earth. She is likewise called Segetia, because she takes care of the blade as soon as it appears green above the ground.

Runcina is the goddess of weeding. She is invoked when the fields are to be weeded.

Occator is the god of harrowing. He is worshipped when the fields are to be harrowed.

Sator and Sarritor are the gods of sowing and raking.

To the god Robigus were celebrated festivals called Robigalia, which were usually observed upon the seventh of the calends of May, to avert the blasting of the corn.

Stercutius, Stercutus, or Sterculius, called likewise Sterquilinius and Picumnus, is the god who first invented the art of manuring the ground.

Proserpine is the goddess who presides over the corn, when it is sprouted pretty high above the earth. We shall speak more of her when we discourse concerning the infernal deities.

Nodosus, or Nodotus, is the god that takes care of the knots and the joints of the stalks.

Volusia is the goddess who takes care to fold the blade round the corn, before the beard breaks out, which foldings of the blade contain the beard, as pods do the seed.

Patelina, who takes care of the corn after it is broken out of the pod, and appears.

The goddess Flora presides over the ear when it blossoms.

Lactura, or Lactucina, who is next to Flora, presides over the ear when it begins to have milk.

And Matura takes care that the ear comes to a just maturity.

Hostilina was worshipped that the ears of corn might grow even, and produce a crop proportionably to the seed sown.

Tutelina, or Tutulina, hath a tutelage of corn when it is reaped.

Pilumnus invented the art of kneading and baking bread. He is commonly joined with Picumnus, his brother, whom we mentioned above.

Mellona is the goddess who invented the art of making honey.

And Fornax is esteemed a goddess; because, before the invention of grinding wheat, corn was parched in a furnace. Ovid makes mention of this goddess:

"Facta Dea est Fornax, læti fornace coloni
Orant, ut vires temperet illa suas." *Fast.* 6.

A goddess Fornax is, and her the clowns adore,
That they may've kindly bâtches by her pow'r.

QUESTIONS FOR EXAMINATION.

Who were the Rusina, Collina, Vallonia, and Hippona?
What were the occupations of Bubona, Seia, Runcina, and Occator?
Who were the gods of sowing and raking?
On what account were the Robigalia instituted?
Who invented the art of manuring the land?
Over what does Proserpine preside?
Who were Nodosus, Volusia, and Patellina?
Over what does Flora, Lactura, and Matura preside?
Why was Hostilena worshipped?
What was the office of Tutelina?
What did Pilumnus invent?
Who was Mellona?
Why is Fornax esteemed a goddess?

vouring jaws of Saturn, who ate up all the male children that was born to him, by giving Saturn a young foal to eat in his stead. In the Greek he is called Ποσειδων [*Posiedon,*] because he so binds our feet that we are not able to walk within his dominions, that is, on the water.

When he came of age, Saturn's kingdom was divided by lot, and the maritime parts fell to him. He and Apollo, by Jupiter's command, were forced to serve Laomedon, in building the walls of Troy; because he and some other gods had plotted against Jupiter. Then he took *Amphitrite to wife, who refused a long time to hearken to his courtship; but at last, by the assistance of a dolphin, and by the power of flattery, he gained her. To recompense which kindness, the dolphin was placed among the stars, and made a constellation. Amphitrite had two other names; Salacia, so called from *salum*, the sea, or the salt water, towards the lower part and bottom of the sea; and Venilia, so called from *venire-endo*, because the sea goes and comes with the tide, or ebbs and flows by turns.

The poets tell us, that Neptune produced a horse in Attica out of the ground, by striking it with his trident; whence he is called Hippius and Hippodromus, and he is esteemed the president over horse races. At his altar, in the Circus at Rome, games were instituted, in which they represented the ancient Romans by violence carrying away the Sabine women. His altar was under ground, and sacrifices were offered to him by the name of Consus, the god of counsel; which for the most part ought to be given privately; and therefore the god Consus was worshipped in an obscure and private place. The solemn games Consualia, celebrated in the

* Dicitur αμφιτριτη παρα το αμφιτριζειν a circumterendo, quod errans mare circumterat.

month of March, were instituted in honour of Neptune. At the same time, the horses left working, and the mules were adorned with garlands of flowers.

Hence it also happens, that the chariot of Neptune is drawn by *hippocampi*, or sea horses, as well as sometimes by dolphins. Those sea horses had the tails of fishes, and only two feet, which were like the fore feet of a horse, according to the description given of them in Statius:

> "Illic Ægeo Neptunus gurgite fessos
> In portam deducit equos, prior haurit habenas
> Ungula, postremi solvuntur in æquora pisces." *Treb.* 2.
>
> Good Neptune's steeds to rest are set up here,
> In the Ægean gulph, whose fore parts harness bear,
> Their hinder parts fish-shap'd.

And this is the reason why Virgil calls them two-footed horses: Neptune guides them, and goads them with his trident, as it is expressed in Statius:

> ——"Triplici telo jubet ire jugales:
> Illi spumiferos glomerant a pectore fluctus,
> Pone natant, delentque pedum vestigia cauda." *Achil.* 1.
>
> Shaking his trident, urges on his steeds,
> Who with two feet beat from their brawny breasts
> The foaming billows; but their hinder parts
> Swim, and go smooth against the curling surge.

It was therefore Neptune's peculiar office, not only to preside over, and to govern horses both by land and sea, but also the government of ships were committed to his care, which were always safe under his protection; for whenever he rides upon the waters, the weather immediately grows fair, and the sea calm.

> ——"Tumida æquora placat,
> Collectasque fugat nubes, solemque reducit." *Virg. Æn.* 1.
>
> ——He smooth'd the sea,
> Dispell'd the darkness, and restor'd the day.

" Subsidunt undæ, tumidumque sub axe tonanti
Sternitur æquor aquis, fugiunt vasto æthere nimbi."
Æn. 5.

High on the waves his azure car he guides,
Its axles thunder, and the sea subsides;
And the smooth ocean rolls her silent tides.

———" Æquora postquam
Prospiciens genitor, cæloque invectus aperto,
Flectit equos, curruque volans dat lora secundo."
Virg. Æn.

———Where'er he guides
His finny coursers, and in triumph rides,
The waves unruffle, and the sea subsides

The most remarkable of his children were Triton, Phorcus or Proteus. Of the first we shall speak in another place.

Phorcus or Phorcys, was his son by the nymph Thesea. He was vanquished by Atlas, and drowned in the sea. His surviving friend said, that he was made a sea god, and, therefore, they worshipped him. We read of another Phorcus, who had three daughters, they had but one eye among them all, which they all could use. When either of them desired to see any thing, she fixed the eye in her forehead, in the same manner as men fix a diamond in a ring; and having used it, she pulled the eye out again, that her sisters might have it; thus they all used it, as there was occasion.

Proteus, his son by the nymph Phœnice, was the keeper of the sea calves. He could convert himself into all sorts of shapes; sometimes he could flow like the water, and sometimes burn like the fire; sometimes he was a fish, a bird, a lion, or whatever he pleased.—*Ovid Met.* 8.

Nor was this wonderful power enjoyed by Proteus alone; for Vertumnus, one of the gods of the Romans, possessed it; his *name shows it, as we

* Vertumnus dictus est a vertendo

observed before in the story of Pomona. From this god, Vertumnus, comes that common Latin expression, *bene* or *male vertat*, may it succeed well or ill; because it is the business of Vertumnus to preside over the turn or change of things, which happen according to expectation, though oftentimes what we think good is found in the conclusion [*male vertere*] to be worse than was expected; as that sword which Dido received from Æneas, with which she afterwards killed herself.

Neptune *endued Periclymenus, Nestor's brother, with the same power; and he was killed by Hercules when in the shape of a fly: for when Hercules fought against Neleus, a fly tormented and stung him violently; and on Pallas discovering to him that this fly was Periclymenus, he killed him.

Neptune gave the same power to Metra, Mestra, or Mestre, the daughter of Erisichthon, by which †she was enabled to succour her father's insatiable hunger.

For the same cause Cænis, a virgin of Thessaly, obtained the same, or rather a greater power, from Neptune; for he gave her power to change her sex, and made her invulnerable: she, therefore, turned herself into a man, and was called Cæneus. She fought against the Centaurs, till they had overwhelmed her with a vast load of trees, and buried her alive; after which she was changed into a bird of her own name.—*Ovid Met.*

> ———"Ensemque recludit
> Dardanium, non hos quæsitum munus in usus."
> *Virg. Æn* 4.
>
> ———The Trojan sword unsheath'd,
> A gift by him not to this use bequeath'd.

* Hom. in Odyss. 11.

† "Nunc equa, nunc ales, modo bos, modo servus obibat.
Præbebatque avido non justa alimenta parenti."—*Ovid Met.* 3.

QUESTIONS FOR EXAMINATION.

How is Neptune represented?
From what is his name derived?
Whose son was Neptune, and how was his life preserved?
What is his name in Greek, and why?
What task was imposed on him for his rebellion against Jupiter?
Why was the dolphin made a constellation?
What were Amphitrite's names, and from what were they derived?
Why is Neptune called Hippius and Hippodromus?
What games were instituted at his altar, and what sacrifices were offered him?
What were the Consualia, and how were they kept?
What were the Hippocampi?
What was Neptune's peculiar office?
Who were Neptune's children?
What is the history of Phorcus?
Who was Proteus, and what particular power had he?
What is said of Vertumnus?
What is the history of Periclymenus?
Who was Mestra, and what did she do?
What power did Neptune grant to Cænis?

CHAPTER II.

TRITON, AND THE OTHER MARINE GODS.

Triton was the son of Neptune by Amphitrite; he was his father's companion and trumpeter. Half of him resembles a man, but his other part is like a fish: his two feet are like the fore feet of a horse, his tail is cleft and crooked, like a half moon, and his hair resembles wild parsley. Two princes of Parnassus, Virgil and Ovid, give most elegant descriptions of him:

"Hunc vehit immanis Triton, et cærula concha
Exterrens freta; cui laterum tenus hispida nanti
Frons hominem præfert, in pristim desinit alvus,
Spumea pestifero sub pectore murmurat unda."—*Æn.* 10

Him and his martial train the Triton bears,
High on his poop the sea-green god appears;
Frowning, he seems his crooked shell to sound,
And at the blast the billows dance around.
A hairy man above the waist he shows;
A porpoise tail beneath his body grows,
And ends a fish: his breast the waves divide,
And froth and foam augment the murm'ring tide.

"Cæruleum Tritona vocat; conchaque sonaci
Inspirare jubet; fluctusque et flumina signo
Jam revocare dato. Cava buccina sumitur illi
Tortilis, in latum quæ turbine crescit ab imo:
Buccina, quæ medio concepit ut aera ponto,
Littora voce replet sub utroque jacentia Phœbe."—*Met.* 1.

Old Triton rising from the deep he spies,
Whose shoulders rob'd with native purple rise,
And bids him his loud-sounding shell inspire,
And give the floods a signal to retire.
He his wreath'd trumpet takes (as given in charge)
That from the turning bottom grows more large;
This, when the Numen o'er the ocean sounds,
The east and west from shore to shore rebounds.

Oceanus another of the seagods, was the son of Cœlum and Vesta. He, by the ancients, was called the "Father," not only of all the rivers, but of the animals, and of the very gods themselves; for they imagined that all things in nature took their beginning from him. It is said that he and his wife Tethys were parents of three thousand sons, the most eminent of which was:

Nereus, who was nursed and educated by the waves, and afterward dwelt in the Ægean sea, and became a famous prophecier. He was the father of fifty daughters by his wife Doris, whose nymphs were called after their father's name, Nereides.

Palæmon, and his mother Ino, are also to be reckoned among the sea deities. They were made seagods on this occasion: Ino's husband, Athamas, was distracted, and tore his son Learchus into pieces, and dashed him against the wall: Ino saw this, and fearing lest the same fate should come upon her-

self and her other son, Melicerta, she took her son, and with him threw herself into the sea: where they were made sea deities. Nothing perished in the waters but their names. Though their former names were lost in the waves, yet they found new ones: she was called Leucothea, and he Palæmon by the Greeks, and Portumnus by the Latins.

Glaucus, the fisherman, became a seagod by a more pleasant way: for when he pulled the fishes which he had caught out of his nets, and laid them on the shore, he observed that by touching a certain herb, they recovered their strength, and leaped again into the water. He wondered at so strange an effect, and had a desire to taste this herb. When he had tasted it, he followed his fishes, and, leaping into the water, became a god of the sea.—*Ovid Met.* 13.

To these we may add the story of Canopus, a god of the Egyptians, who, by the help of water, gained a memorable victory over the god of the Chaldeans. When these two nations contended about the power and superiority of their gods, the priests consented to bring two gods together, that they might decide their controversy. The Chaldeans brought their god Ignis *(Fire,)* and the Egyptians brought Canopus: they set the two gods near one another to fight. Canopus was a great pitcher filled with water, and full of holes, but so stopped with wax that nobody could discern them: when the fight began, Fire, the god of the Chaldeans, melted the wax, which stopped the holes; so that Canopus, with rage and violence assaulted Ignis with streams of water, and totally extinguished, vanquished, and overcame him.

QUESTIONS FOR EXAMINATION.

Who was Triton, and how is he described?
Give Virgil's description.

Give Ovid's account.
Who was Oceanus?
What is said of Nereus?
Give the history of Palæmon.
How was Glaucus transformed to a seagod?
What story is told of Canopus?

CHAPTER III.

THE MONSTERS OF THE SEA.

THE SIRENS, SCYLLA, AND CHARYBDIS.

THERE were three Sirens, whose parentage is uncertain, though some say they were the offspring of the river Achelous, and the muse Melpomene. They had the faces of women, but the bodies of flying fishes: they dwelt near the promontory Peloris in Sicily, (now called Capodi Faro,) or in the islands called Sirenusæ, which are situate in the extreme parts of Italy; where, with the sweetness of their singing, they allured all the men to them that sailed by those coasts: and when by their charms they brought upon them a dead sleep, they drowned them in the sea, and afterward took them out and devoured them. Their names were Parthenope, (who died at Naples, for which reason that city was formerly called Parthenope,) Ligæ, and Leucosia.

That their charms might be more easily received, and make the greater impression on the minds of the hearers, they used musical instruments with their voices, and adapted the matter of their songs to the temper and inclination of their hearers. With some songs they enticed the ambitious, with others the voluptuous, and with other songs they drew on the covetous to their destruction.

"Monstra maris Sirenes erant, quæ voce canora
Quaslibet admissas detinuere rates."—*Ov. Art. Am.* 3.

Sirens were once seamonsters, mere decoys,
Trepanning seamen with their tuneful voice.

History mentions only two passengers, viz. Ulysses and Orpheus, who escaped. The first was forewarned of the danger of their charming voices by Circe: therefore he stopped the ears of his companions with wax, and was himself fast bound to the mast of the ship, by which means he safely passed the fatal coasts. But Orpheus overcame them in their own art, and evaded the temptations of their murdering music, by playing upon his harp, and singing the praises of the gods so well, that he outdid the Sirens. The fates had ordained, that the Sirens should live till somebody who passed by heard them sing, and yet escaped alive. When, therefore, they saw themselves overcome, they grew desperate, and threw themselves headlong into the sea, and were turned into stones. Some write, that they were formerly virgins, Proserpine's companions, who sought every where for her when she was stolen away by Pluto; but when they could not find her, that they were so grieved, that they cast themselves into the sea, and from that time were changed into seamonsters. Others add, that by Juno's persuasion they contended in music with Muses, who overcame them, and, to punish their rashness, cut off their wings, with which they afterward made for themselves garlands.

The poets teach by this fiction, that the *"minds of men are deposed from their proper seat and state, by the allurements of pleasure." It corrupts them; and there is not a more deadly plague in nature to mankind than voluptuousness. Whoever addicts

* Voluptatum illicebris mentem e sua sede et statu dimoveri. Cic. de Senectute.

tangled in her snares, she tortures, vexes, torments, and disquiets them with rage and fury, which exceeds the madness of dogs, or the ravenousness of wolves. Gluttony is a Charybdis, a gulf or whirlpool that is insatiable: it buries families alive, devours estates, consumes lands and treasures, and sucks up all things.

QUESTIONS FOR EXAMINATION.

Who were the Sirens, and how are they described?
What were their names?
How did they entice the unwary?
Who escaped their machinations, and how did they effect it?
What became of the Sirens afterwards?
What moral is to be drawn from this story?
What is the history of Scylla?
What is said of the other Scylla?
Give the history of Charybdis.
What is the moral of the fable?

H. Moses del. G. Fourman Sculp.

PART IV.

OF THE INFERNAL DEITIES.

CHAPTER I.

A VIEW OF HELL. CHARON. RIVERS OF HELL, CERBERUS.

We are now in the confines of hell. Prithee come along with me; I will be the same friend to you that the Sibyl was to Æneas. Nor shall you need a golden bough to present to Proserpine. You see here painted those regions of hell, of which you read a most elegant description in Virgil:

"Spelunca alta fuit, vastoque immanis hiatu,
Scrupea, tuta lacu nigro nemorumque tenebris;
Quam super haud ullæ poterant impune volantes
Tendere iter pennis: talis sese halitus atris
Faucibus effundens supera ad convexa ferebat;
Unde locum Graii dixerunt nomine Avernum."—*Æn.* 6.

Deep was the cave, and downward as it went
From the wide mouth a rocky rough descent;
And here th' access a gloomy grove defends;
And there th' unnavigable lake extends,
O'er whose unhappy waters, void of light,
No bird presumes to steer his airy flight,
Such deadly stenches from the depth arise,
And steaming sulphur, which infects the skies;
Hence do the Grecian bards their legends make,
And give the name Avernus to the lake.

The passage that leads to these infernal dominions was a wide dark cave, through which you pass

by a steep rocky descent till you arrive at a gloomy grove, and an unnavigable lake, called *Avernus, from which such poisonous vapours arise, that no birds can fly over it; for in their flight they fall down dead.

The monsters at the entrance of hell are those fatal evils which bring destruction and death upon mankind, by means of which the inhabitants of these dark regions are greatly augmented; and those evils are care, sorrow, diseases, old age, fright, famine, want, labour, sleep, death, sting of conscience, force, fraud, strife, and war.

'Vestibulum ante ipsum, primisque in faucibus Orci,
Luctus et ultrices posuere cubilia Curæ;
Pallentesque habitant Morbi tristisque Senectus,
Et Metus, et malesuada Fames, et turpis Egestas,
(Terribiles visu formæ) Lethumque Laborque.
Tum consanguineus Lethi Sopor, et mala mentis
Gaudia, mortiferumque adverso in limine Bellum.
Ferreique Eumenidum thalami, et Discordia demens
Vipereum crinem vittis innexa cruentis." *Æn.* 6.

Just in the gate, and in the jaws of Hell,
Revengeful Care and sullen Sorrows dwell;
And pale Diseases, and repining Age,
Want, Fear, and Famine's unresisted rage:
Here Toil and Death, and Death's half-brother, Sleep,
(Forms terrible to view,) their sentry keep.
With anxious Pleasures of a guilty mind,
Deep Fraud before, and open force behind;
The Furies' iron beds, and Strife that shakes
Her hissing tresses, and unfolds her snakes.

Charon is an old decrepid, long-bearded fellow: he is the ferryman of hell; his †name denotes the ungracefulness of his aspect. In the Greek language he is called Πορθμευς [*Porthmeus,*] that is, *portitor;* "ferryman." You see his image, but you

* Avernus dicitur quasi αορνος, id est, sine avibus. Quod nullæ volucres lacum illum, ob lethiferum halitum, prætervolare salvæ possent.

† Charon, quasi Acharon, id est, sine gratia ab α non; et χαρις gratia.

may read a more beautiful and elegant picture of him drawn by the pen of Virgil.

"Portitor has horrendus aquas et flumina serva
Terribili squalore Charon: cui plurima mento
Canities inculta jacet; stant lumina flamma,
Sordidus ex humeris nodo dependet amictus,
Ipse ratem conto subigit, velisque ministrat,
Et Ferruginea subvectat corpora cymba,
Jam senior; sed cruda Deo viridisque senectus." *Æn.* 6.

There Charon stands, who rules the dreary coasts;
A sordid god: down from his hoary chin
A length of beard descends, uncomb'd, unclean;
His eyes like hollow furnaces on fire;
A girdle foul with grease binds his obscene attire.
He spreads his canvass, with his poll he steers;
The frights of flitting ghosts in his thin bottom bears.
He look'd in years, yet in his years were seen
A youthful vigour, and autumnal green.

He is waiting to take and carry over to the other side of the lake the souls of the dead, which you see flocking on the shores in troops. Yet he takes not all promiscuously who come, but such only whose bodies are buried when they die; for the unburied wander about the shores an hundred years, and then are carried over.

"Centum errant annos, volitant hæc litora circum:
Tum demum admissi stagna exoptata revisunt."—*Æn.* 6.

A hundred years they wander on the shore,
At length, their penance done, are wafted o'er.

But first they pay Charon his fare, which is at least a halfpenny.

There are three or four rivers to be passed by the dead. The first is Acheron, which receives them when they come first. This Acheron was the son of Terra or Ceres, born in a cave, and conceived without a father; and because he could not endure light, he ran down into hell and was changed into a river, whose waters are extremely bitter.

The second is Styx, which is a lake rather than a river, and was formerly the daughter of Oceanus, and the mother of the goddess Victoria by Acheron. When Victoria was on Jupiter's side in his war against the Giants, she obtained the prerogative for her mother, that no oath that was sworn among the gods by her name, should ever be violated: for if any one of the gods broke an oath sworn by Styx, they were banished from the nectar and the table of the gods a year and nine days. This is the Stygian lake, by which when the gods swore, they observed their oath with the utmost scrupulousness.

"Dii cujus jurare timent et fallere numen." *Virg. Æn.* 6.

The sacred stream which heaven's imperial state
Attests in oaths, and fears to violate.

The third river, Cocytus, flows out of Styx with a lamentable groaning noise, and imitates the howling, and increases the exclamations of the damned.

Next comes *Phlegethon, or Puriphlegeton, so called because it swells with waves of fire, and all its streams are flames.

When the souls of the dead have passed over these four rivers, they were afterwards carried to the palace of Pluto, where the gate is guarded by Cerberus, a dog with three heads, whose body is covered in a terrible manner with snakes, instead of hair. This dog is the porter of hell, begotten of Echidna, by the giant Typhon, and is described by Virgil and by Horace.

"Cerberus hæc ingens latratu regna trifauci
Personat adverso recubans immanis in antro."

Stretch'd in his kennel, monstrous Cerb'rus round
From triple jaws made all these realms resound.

* A φλεγω, ardeo, quod undis intumeat ignis flammeosque fluctus evolvat.

" Cessit immanis tibi blandienti
Janitor aulæ
Cerberus; quamvis furiale centum
Muniant angues caput ejus; atque
Spiritus teter, saniesque manat
Ore trilingui."—l. 3. od. 11.

Hell's grisly porter let you pass,
And frown'd and listen'd to your lays;
The snakes around his head grew tame,
His jaws no longer glow'd with flame,
Nor triple tongue was stain'd with blood;
No more his breath with venom flow'd.

QUESTIONS FOR EXAMINATION

Give Virgil's description of hell, and the translation
How is it described in the text?
What is said of the monsters at the entrance?
Give Virgil's description.
Who is Charon?
What is his business?
Repeat Virgil's description.
Does Charon take all, promiscuously?
What is said of Acheron?
What is Styx?
How are Cocytus and Phlegethon described?
What becomes of the souls of the dead after they have passed these rivers?
Repeat Virgil's description of Cerberus.
Likewise the description by Horace.

CHAPTER II.

PLUTO. PLUTUS.

Pluto is the king of hell, son of Saturn and Ops, and brother of Jupiter and Neptune. He had these infernal dominions allotted to him, not only because in the division of his father's kingdom the western parts fell to his lot, but also, because the invention of burying, and of honouring the dead

with funeral obsequies, proceeded from him: for the same reason he is thought to exercise a sovereignty over the dead. Look upon him, he sits on a throne covered with darkness, and discover, if you can, his habit, and the ensign of his majesty, more narrowly. He holds a key in his hand, instead of a sceptre, and is crowned with ebony.

Sometimes he is crowned with a diadem; and sometimes with the flowers of *narcissus*, or white daffodils, and sometimes with cypress leaves; because those plants greatly please him, and especially the *narcissus*, since he stole away Proserpine, when she gathered that flower. Very often a rod is put into his hand in the place of a sceptre, with which he guides the dead to hell: and sometimes he wears a head-piece, which makes him *invisible. His chariot and horses are of a black colour, and †when he carried away Proserpine he rode in his chariot. But if you would know what the key signifies which he has in his hand, the answer is plain, that when once the dead are received into his kingdom, the gates are locked against them, and there is no regress thence into this life again.

> ——"Facilis descensus Averni:
> Noctes atque dies patet atri janua Ditis;
> Sed revocare gradum, superasque evadere ad auras,
> Hoc opus, hic labor est." *Virg. Æn.* 6.
>
> To th' shades you go a downhill easy way;
> But to return, and re-enjoy the day,
> That is a work, a labour.——

His Greek name ‡Pluton or Pluto, as well as his Latin name Dis, signifies wealth. The reason why he is so called, is, because all our wealth comes from the lowest and most inward bowels of the earth; and because, as Cicero observes, ‖all the natural powers

* Hom. Iliad. 5. † Ovid. Met. 5. ‡ Πλουτος divitiæ.
‖ Terrena vis omnis ac natura ipsi dicata credebatur. Cic. de Nat. Deor. 2.

and faculties of the earth are under his direction; for all things proceed from the earth, and go thither again.

The name Ἀδης [*Hades*,] by which he is called among the Greeks, *signifies dark, gloomy, and melancholy; or else, †as others guess, invisible; because he sits in darkness and obscurity: his habitation is melancholy and lonesome, and he seldom appears to open view.

He is likewise called ‡Agesilaus, because he leads people to the infernal regions; and sometimes ‖Agelastus, because it was never known that Pluto laughed.

His name Februus, comes from the old word februo, because purifications and lustrations were used at funerals: whence the month of February receives also its appellation: at which time especially, the sacrifices called Februo were offered by the Romans to this god.

He is also called Orcus or Urgus, and Ouragus, as some say, §because he excites and hastens people to their ruin and death: but others think that he is so named ¶because, like one that brings up the rear of an army, he attends at the last moments of men's lives.

He is called Summanus, that is, the chief **of all the infernal deities; the principal governor of all the ghosts and departed spirits. The thunder that happens in the night is attributed to him: whence he is

* Ἀδης ἀιδες, id est, triste, tenebrosum.

† Aut quasi ἀορατος, quod videri minime possit, aut ab α privante, et ἰδειν videre. Socr. ap. Plut. Phurnut. Gaza. ap. Lil. Gyr.

‡ Παρα το αγειν τυς λαυς, a ducendis populis ad inferos.

‖ Ab α non, e γελαω rideo, quod sine risu sit.

§ Orcus quasi Urgus et Ouragus ab urgendo, quod homines urgeat in interitum. Cic. in Verrem. 6.

¶ Ουραγος, eum significat qui agmen claudit; simili modo Pluto postremum humanæ vitæ actum excipit. Guth. l. i. c. 4. de Jur. Man.

** Quasi summus Deorum manium. Aug. de Civ. Dei. l. 4.

commonly styled also, the Infernal Jupiter, the Stygian Jupiter, the Third Jupiter; as Neptune is the second Jupiter.

The Fates will tell you that Pluto presides over life and death; that he not only governs the departed spirits below, but also can lengthen or shorten the lives of men here on the earth, as he thinks fit.

> ——"O maxime noctis
> Arbiter, umbrarumque potens, cui nostra laborant
> Stamina qui finem cunctis et semina præbes,
> Nascendique vices alterna morte rependis,
> Qui vitam lethumque regis." *Claud. de Rap. Pros.*
>
> Great prince o' th' gloomy regions of the dead,
> From whom we hourly move our wheel and thread,
> Of nature's growth and end thou hast the sway,
> All mortals' birth with death thou dost repay,
> Who dost command 'em both.

Though Plutus be not an infernal god, I join him to Pluto, because their names and office are very similar; they are both of them gods of riches, which are the root of all evil, and which nature, our common parent, hath placed near hell; and, indeed, there is not a nearer way to hell than to hunt greedily after riches.

Plutus was the son of Jason, or Jasius, by Ceres: he was blind and lame, injudicious, and timorous. And truly these infirmities are justly ascribed to him; for if he were not blind and injudicious, he would never pass over good men, and heap his treasures upon the bad. He is lame, because great estates come slowly. He is fearful and timorous, because rich men watch their treasure with a great deal of fear and care.

QUESTIONS FOR EXAMINATION.

Who is Pluto, and how did he become possessed of his dominion?

How is he painted?

What does the key signify?
What does his name Pluto signify, and why is he so called?
What does the name Hades signify?
Why is he called Agesilaus?
From what does his name Februus come?
Why is he called Orcus?
Why is he called Summanus, and what else is he styled?
Over what does Pluto preside?
In what respects is Plutus like Pluto?
Who was Plutus, and how is he represented?

CHAPTER III.

PROSERPINE. THE FATES. THE FURIES.

She who sits next to Pluto is the Queen of hell, *the infernal Juno, †the "lady" (as the Greeks commonly call her,) and the most beloved wife of Pluto, the daughter of Ceres and Jupiter. She is called both Proserpine and Libera.

When all the goddesses refused to marry Pluto, because he was so deformed, he was vexed at this contempt and scorn, and troubled that he was forced to live a single life; wherefore, in a rage, he seated himself in a chariot, and arose on a sudden from a den in Sicily, ‡where he saw a company of very beautiful virgins gathering flowers in the fields of Enna, a beautiful place, situate about the middle of the island. One of them, Proserpine, pleased him above the rest, for she surpassed them all in beauty. He carried her with him from that place, and on a sudden sunk into the earth near Syracuse. In the place where he descended, a lake arose: and Cicero says, the people of Syracuse keep yearly festivals, to which great multitudes of both sexes resort.

* Virg. *Æn.* 6.
† Δεσποινα, domina. Paus. in Aread.
‡ Cic. in Verrem. 6.

The nymphs, her companions, were grievously affrighted, and fled away. In the mean time Ceres, the mother of Proserpine, seeks her daughter among her acquaintance a long time, but in vain. She next kindled torches by the flames which burst out from the top of the mountain Ætna, and went with them, to seek her daughter throughout the world; neither did she give over her vain labour, till the nymph Arethusa fully assured her, that Proserpine was stolen by Pluto, and carried down into his kingdom. In great anger, she immediatly hastened and expostulated with Jupiter concerning the violence that was offered her daughter; and the god promised to restore Proserpine again, if she had not yet tasted any thing in hell. Ceres went joyfully down, and Proserpine, full of triumph and gladness, prepared to return into this world; when Ascalaphus discovered, that he saw Proserpine, while she walked in Pluto's orchard, pluck a promegranate, and eat some grains of it; therefore, Proserpine's journey was immediately stopped. Ceres being amazed at this new misfortune, and incensed at the fatal discovery of Ascalaphus, turned him into an owl, a bird said to be of an ill omen, and unlucky to all that see it: but at last, by the importunity of her prayers to Jupiter, she extorted this favour from him, that he should permit Proserpine to live half the year, at least with her in heaven, and the other half below in hell, with her husband.

"Et Dea regnorum numen commune duorum,
Cum marte est totidem, totidem cum conjuge menses."
Ov. Met. 5.

The goddess now in either empire sways,
Six months with Ceres, six with Pluto stays.

Proserpine afterwards loved this disagreeable husband so much, that jealous of Mentha, she changed her into mint, an herb of her own name.

Let us now turn our eyes toward the tribunal of Pluto; where you see, in that dismal picture, continual trials: and all persons, as well the accusers as the offenders, who have been formerly wicked in their lives, receive their death impartially from the three Fates; after death they receive their sentence impartially from the three judges; and after condemnation, their punishment impartially from the three Furies.

The Fates are represented by three ladies: their garments are made of ermine, white as snow, and bordered with purple. They were born either of Nox and Erebus, or of Necessity, or of the Sea, or of that rude and undigested mass which the ancients called Chaos.

They are called Parcæ in Latin; because, as *Varro thinks, they distributed good and bad things to persons at their birth; or, as the common and received opinion is, †because they spare nobody. They are also called Fatum, "fate;" and are three in number, because they order, the past, present, and future time. ‡Fate, says Cicero, is all that which God hath decreed and resolved shall come to pass, and which the Grecians call Ειμαρμενη [*Eimarmene.*] Fatum is derived from the word *fari*, to pronounce or declare; because when any one is born, these three sisters pronounce what fate will befall him.

Their names and offices are as follows; the name of one is ‖Clotho; the second is called §Lachesis;

* Parcæ dicuntur partu, a quod nascentibus hominibus bona malaque conferre censentur.

† Aut a parcendo per Antiphrasin, quod nemini parcant. Serv. in Æn. 1.

‡ Est autem Fatum id omne quod a Deo constitutum et designatum est ut eveniat, quod Græci ειμαρμενη appellant. De Fato et Divinat.

‖ A verbo κλωθω id est, neo.

§ Ab λαγχανω, sortior.

the third *Atropos, because she is unalterable, unchangeable. These names the Grecians give them, Nona, Decima, and Morta.

To them is intrusted the management of the fatal thread of life: for Clotho draws the thread between her fingers; Lachesis turns about the wheel; and Atropos cuts the thread spun with a pair of scissors. That is, Clotho gives us life, and brings us into the world; Lachesis determines the fortunes that shall befall us here; and Atropos concludes our lives. †One speaks, the other writes, and the third spins.

The Furies have the faces of women. Their looks are full of terror; they hold lighted torches in their hands; snakes and serpents lash their necks and shoulders. They are called in Latin sometimes Furiæ; ‡because they make men mad, by the stings of conscience which guilt produces. They are also called ‖Diræ, §Eumenides, and ¶Canes; and were the offspring of **Nox and ††Acheron. Their proper names are Alecto, Tisiphone, and Magæra; and they are esteemed virgins; because, since they are the avengers of all wickedness, nothing can corrupt and pervert them from inflicting the punishment that is due to the offender.

There are only three Furies, because there are three principal passions of the mind, anger, covetousness, and lust, by which mankind are chiefly hurried into all sorts of wickedness; for anger begets revenge, covetousness provokes us to get immoderate wealth by right or wrong, and lust persuades us to pursue our pleasures at any rate. Indeed some add a fourth Fury, called Lisso that is, rage and madness; but

* Ab α privativa particula, et $\tau\rho\acute{\epsilon}\pi\omega$ verto, quod verti et flecte nequeat.

† Una loquitur, altera scribit, tertia fila ducit. Serv. in Æn. 1

‡ Quod sceleratos in furorem agant.

‖ Virg. Æn. 3. § Ibid. 8. ¶ Ibid. 4. **Ibid. 6
†† Ibid. 11.

she is easily reduced to the other three: as also Erinnys, a name common to them all.

The office of the Furies is to observe and punish the crimes of bad men, and to torment the consciences of secret offenders; whence they are commonly also entitled *the goddesses, the discoverers and revengers of bad actions. They punish and torment the wicked, by frightening and followiug them with burning torches. You see the picture of them there, and you will find them beautifully described in the twelfth book of Virgil's Æneid:

"Dicuntur geminæ pestes, cognomine Diræ,
Quas et Tartarea Nox intempesta Megæram
Uno eodemque tulit partu, paribusque revinxit
Serpentum spiris, ventosasque addidit alas."

Deep in the dismal regions, void of light,
Two daughters at a birth were born to Night:
These their brown mother, brooding on her care,
Endu'd with windy wings to fleet in air,
With serpents girt alike, and crown'd with hissing hair,
In heav'n the Diræ call'd.

QUESTIONS FOR EXAMINATION.

Who was Proserpine?
How did Pluto obtain her for his wife?
What steps did Ceres take to recover her daughter?
What favour did Ceres obtain for Proserpine?
What do the *Fates*, the *Judges*, and the *Furies* determine?
Who are the Fates?
Why are they called Parcæ?
What is fate, according to Cicero?
From what is the word "fate" derived?
What are the names and offices of the Fates?
How are the Furies described?
What are their common and what their proper names?
Why are there only three Furies?
What is the office of the Furies?

* Deæ speculatrices et vindices Facinorum.

CHAPTER IV.

NIGHT. DEATH. SLEEP. THE JUDGES OF HELL.

Nox is, of all the gods, the most ancient: she was the sister of Erebus, and the daughter of the first Chaos; and of these two, Nox and Erebus, Mors [*death*] was born. She is represented as a skeleton, dressed usually with a speckled garment and black wings: but there are no temples nor sacrifices, nor priests consecrated to Mors, because she is a goddess whom no prayers can move, or sacrifices pacify.

Somnus [*Sleep*] is the brother of Death, and also hath wings, like her. Iris, who was sent by Juno to the palace of this god, mentions the great benefits that he bestows on mankind; such as quiet of mind, tranquillity, freedom from care, and refreshment of the spirits, by which men are enabled to proceed in their labours:

> "Somne, quies rerum, placidissime Somne Deorum,
> Pax animi, quem cura fugit, qui corpora duris
> Fessa ministeriis mulces reparasque labori." *Ov. Met.* 11.
>
> Thou rest o' th' world, Sleep, the most peaceful god,
> Who driv'st care from the mind, and dost unload
> The tired limbs of all their weariness,
> And for new toil the body dost refresh.

In this palace there are two gates, out of which dreams pass and repass; one of these gates was made of clear ivory, through which false dreams pass; the other was made of transparent horn, and through that gate true visions come to men:

> "Sunt geminæ Somni portæ, quarum altera fertur
> Cornea, qua veris facilis datur exitus umbris:
> Altera candenti perfecta nitens elephanto;
> Sed falsa ad cœlum mittunt insomnia manes."
> *Virg. Æn.* 6.

Two gates the silent house of Sleep adorn;
Of polish'd iv'ry this, that of transparent horn:
True visions through transparent horn arise;
Through polish'd iv'ry pass deluding lies.

*Morpheus, the servant of Somnus, who can put on any shape or figure, presents these dreams to those who sleep; and these dreams were brought from a great spreading elm in hell, under whose shade they usually sit.

Near the three Furies and the three Fates, †you see the three judges of hell, Minos, Rhadamanthus, and Æacus, who are believed to be judges of the souls of the dead; because they exercised the offices of judges in Crete with the greatest prudence, discretion, and justice. The first two were the sons of Jupiter by Europa: the last was the son of Jupiter by Ægina. When all the subjects of queen Ægina were swept away in a plague, beside Æacus, he begged of his father, that he would repair the race of mankind, which was almost extinct; Jupiter heard his prayer, and turned ‡a great multitude of ants, which crept about a hollow old oak, into men, who afterward were called Myrmidones, from μυρμηξ [*Murmex*,] which word signifies an ant.

These three had their particular province assigned by Pluto in this manner: Rhadamanthus was appointed to judge the Asiatics, and Æacus the Europeans, each holding a staff in his hand; but Minos holds a golden Sceptre and sits alone, and oversees the judgments of Rhadamanthus and Æacus; and if in their courts there arose a case that was ambiguous and difficult, then Minos used to take the cognizance thereof, and decide it. Cicero adds to these a fourth judge, Triptolemus; but we have already discoursed of him in his proper place.

* Ovid. Met. 11. Virg. Æn. 6.
† Hom. Odyss. 2.
‡ Ovid. Met. 7. Plata in Georg

QUESTIONS FOR EXAMINATION

Who is Nox, and how was Mors produced?
How is Mors, or Death, represented?
Who is Somnus, and what benefits does he bestow on mankind?
Who is Morpheus and Somnus?
Who are the judges of hell, and whose sons were they?
What is the origin of the Myrmidones?
What was the province of the judges?

CHAPTER V.

THE MOST FAMOUS OF THE CONDEMNED IN HELL

From the judges let us proceed to the criminals, whom you see represented there in horrid colours. It will be enough if we take notice of the most celebrated of them, and notice their crimes, and the punishments inflicted on them.

The giants were the sons of Terra [*the earth*] when she received the blood of Cœlum, which flowed from that dishonourable wound given him by his son Saturn. They are all very tall in stature, with horrible dragon's feet; their looks and their bodies are altogether full of terror. Their impudence *was so great, that they strove to depose Jupiter from the possession of heaven; and when they engaged with the celestial gods, they †heaped up mountains upon mountains, and thence darted trees, set on fire, against the gods and heaven. They hurled also prodigious massy stones and solid rocks, some of which, falling upon the earth again, became mountains; others fell into the sea, and became islands. This ‡battle was fought upon the Phlegræan plains, near the borders of Campania, ||which country is

* Hom. Odyss. 12.
† Ovid. Met. 1.
‡ Nat. Comes, 1. 6.
|| Hom. Hymn. in Apollin.

called Phlegra, from φλεγω [*phlego*] *uro*, for it abounds in subterraneous fires, and hot baths flowing continually. The giants were beaten and all cut off, either by Jupiter's thunder, Apollo's arrows, or by the arms of the rest of the gods. And some say, that out of the blood of the slain, which was spilt upon the earth, serpents and such envenomed and pernicious animals were produced. The most eminent of those giants were,

Typhœus, or Typhon, the son of Juno, had no father. So vast was his magnitude, that he touched the east with one hand, and the west with the other, and the heavens with the crown of his head. A hundred dragon's heads grew from his shoulders; his body was covered with feathers, scales, rugged hair, and adders; from the ends of his fingers snakes issued, and his two feet had the shape and folds of a serpent's body; his eyes sparkled with fire, and his mouth belched out flames. He was at last overcome, and thrown down; and, lest he should rise again, the whole island of Sicily was laid upon him:

> "Nititur ille quidem, pugnatque resurgere sæpe:
> Dextra sed Ausonio manus est subjecta Peloro;
> Læva, Pachyne, tibi? Lilybæo crura premuntur;
> Prægravat Ætna caput." *Ovid. Met.* 5.

> He struggles oft, and oft attempts to rise;
> But on his right hand vast Pelorus lies;
> On's left Pachynus; Lilybæus spreads
> O'er his huge thighs; and Ætna keeps his heads.

This island was also called Trinacria, because it bears the shape of a triangle, in the corners of which are the three promontories, Pelorus, Pachynus, and Lilybæus; Pelorus was placed on his right hand, Pachynus on his left, and Lilybæus lay upon his legs.

Ægeon was another prodigious and cruel giant: Virgil tells us that he had fifty heads and a hundred

hands, from which he was called Centumgeminus, and by the Grecians, Briareus.

"Ægeon qualis, centum cui brachia dicunt,
Centenasque manus, quinquaginta oribus ignem
Pectoribusque arsisse: Jovis cum fulmina contra
Tot paribus streperet clypeis, tot stringeret enses."
Æn. 10.

And as Ægeon, when with heav'n he strove,
Stood opposite in arms to mighty Jove,
Mov'd all his hundred hands, provok'd to war,
Defy'd the forky lightning from afar:
At fifty mouths his flaming breath expires,
And flash for flash returns, and fires for fires;
In his right hands as many swords he wields
And takes the thunder on as many shields.

He hurled a hundred rocks against Jupiter at one throw; yet Jupiter dashed him down, bound him in a hundred chains, and thrust him under the mountain Ætna; where, as soon as he moves his side, the mountain casts forth great flames of fire.

Tityus was the son of Jupiter and Elara, born in a subterraneous cave, in which Jupiter hid his mother, fearing the anger of Juno. She brought forth a child of so prodigious a bulk that the earth was rent to give him a passage out of the cave; and thence he was believed to be a son of the earth. Juno afterward persuaded this giant to accuse Latona of criminal conduct; for which Jupiter struck him with thunder down into hell: there he lies, stretched out, covering nine acres of ground with his body; and a vulture continually gnaws his liver, which grows again every month:

"Nec non et Tityon, terræ omniparentis alumnum,
Cernere erat; cui tota novem per jugera corpus
Porrigitur, rostroque immanis vultur obunco
Immortale jecur tundens, fœcundaque pœnis
Viscera, rimaturque epulis, habitatque sub alto
Pectore: nec fibris requies data ulla renatis." *Virg. Æn.* 6.

There Tityus tortur'd lay, who took his birth
From heav'n, his nursing from the fruitful earth;

Here his gigantic limbs, with large embrace,
Infold nine acres of infernal space:
A rav'nous vulture in his open side
Her crooked beak and cruel talons try'd;
Still, for the growing liver digg'd his breast,
The growing liver still supply'd the feast;
Still are the entrails fruitful to their pains,
Th' immortal hunger lasts, th' immortal food remains.

To these we may add the Titans, the sons of Terra and Cœlum; the chief of whom was Titanus, Saturn's eldest brother: they made war against Saturn, because the birth of Jupiter was concealed, and conquered him; but they were afterward overcome by Jupiter, and cast down into hell.

Phlegyas, who was the king of the Lapithæ in Thessalia, and the father of the nymph Coronis. When he heard that Apollo had deceived his daughter, he went in anger and fired the temple of Apollo at Delphi: for which the enraged god shot him through the body with an arrow, and inflicted on him the following punishment: A great stone hangs over his head, which he imagines every moment will fall down and crush him to pieces:

"Quos super atra silex jamjam lapsura, cadentique
Imminet assimilis." *Virg. Æn. 6.*

——A massy stone,
Ready to drop, hangs o'er his cursed head.

Thus he sits, perpetually fearing what will never come to pass; which makes him frequently call out to men, to observe the rules of justice and the precepts of religion:

"Discite justitiam monîti, et non temnere Divos."

Learn justice hence, and don't despise the gods.

Ixion was the son of Phlegyas: he killed his own sister, and obtained his pardon from the gods, who

advanced him to heaven; and his prosperity made him so arrogant, that he attempted to make love to Juno. This insolent attempt was discovered to Jupiter, who sent a cloud in the shape of Juno, which the deceived lover embraced, and thence those monsters, the Centaurs, were born: he was then thrown down to the earth again; where, because he boasted every where that he had gained the heart of the queen of the gods, he was struck with thunder down into hell, and tied fast to a wheel, which continually turns about.

Salmoneus was king of Elis; his ambition was not satisfied with an earthly crown, for he desired divine honours; and, that the people might esteem him a god, he built a brazen bridge over the city, and drove his chariot upon it, imitating by this noise Jupiter's thunder; he also threw down lighted torches, and those who were struck by them, were taken and killed. Jupiter would not suffer so great insolence, and therefore threw the proud man from his stage into hell, where Æneas, when he visited the infernal regions, saw him punished as Virgil relates;

> "Vidi crudeles dantem Salmonea pœnas,
> Dum flammas Jovis et sonitus imitatur Olympi." *Æn* 6.
>
> Salmoneus suffering cruel pains I found,
> For emulating Jove; the rattling sound
> Of mimic thunder, and the glitt'ring blaze
> Of pointed lightnings, and their forked rays.

Sisiphus was a famous robber killed by Theseus; he is condemned in hell to roll *a great and unwieldy stone to the top of a high hill, and as oft as the stone almost touches the top of the mountain, it slides down again.

The Belides were fifty virgin sisters, so called

* Ingens et non exsuperabile saxum. *Virg.*

from their grandfather Belus; and named also Danaides, from their father Danaüs, who married them to the fifty sons of his brother. The oracle foretold, that Danaüs should be slain by his son-in-law; wherefore he commanded his daughters to provide daggers, and on their wedding-night to kill their husbands. The daughters performed their promises, and killed their husbands, except Hypermnestra, for she spared Lynceus, her husband, who afterward killed Danaüs, and took his kingdom. This great impiety was thus punished: they were condemned to draw water out of a deep well, and fill a tub, that (like a seive) is full of holes; the water runs out as fast as it is put in, so they are tormented with a perpetual and unprofitable labour.

"Assiduas repetunt quas perdunt Belides undas."
Ovid. Met. 4.

They hourly fetch the water that they spill.

Tantalus, another remarkable criminal, was the son of Jupiter and the nymph Plota. He invited all the gods to a feast, to get a plain and clear proof of their divinity: when they came, he killed and quartered his own son Pelops, and boiled him and set the joints before them to eat. All the gods abstained from such horrible diet, except Ceres, who being melancholy and inattentive from the recent loss of her daughter, eat one of the child's shoulders. Afterward the gods sent Mercury to recall him to life, and gave him an ivory shoulder, instead of the shoulder which Ceres had eaten. This Pelops was the husband of Hippodamia, who bore him, Atreus, and Thyestes; the latter of whom was banished, because he seduced Œrope his brother Atreus' wife; and when he was recalled from banishment, he eat up his children; for Atreus killed them, and had them served in dishes to the table, where he and Thyestes dined together. It is said, that the sun

could not endure so horrible a sight, and turned his course back again to the east. But as Tantalus' crime was greater, so was his punishment; *for he is tormented with eternal hunger and thirst in the midst of plenty, both of meat and drink: he stands in water up to his lips, but cannot reach it; and fruit is placed just to his mouth, which he cannot take hold of. Ovid mentions the punishment of Tantalus, but assigns another reason for it; namely, because he divulged the secrets of the gods to men.

"Quærit aquas in aquis, et poma fugacia captat
Tantalus, hoc illi garrula lingua dedit."

Now this fable of Tantalus represents the condition of a miser, who in the midst of plenty suffers want, and wants as much the things which he has, as those which he has not; as Horace rightly says, where he applies this fable of Tantalus to the real wants of the covetous man.

"Tantalus, a labris sitiens fugientia captat
Flumina. Quid rides? mutato nomine, de te
Fabula narratur." *Serm.* 1. 1.

Though Tantalus, you've heard, does stand chin deep
In water, yet he cannot get a sip:
At which you smile; now all on't would be true,
Were the name chang'd, and the tale told of you.

QUESTIONS FOR EXAMINATION.

Who were the Giants?
How are they and their actions described?
How were they subdued?
Who was Typhæus or Typhon, and how is he described?
What became of him?
Who was Ægeon, and what were his other names?
What became of him when he was subdued?
Who was Tityus?
What became of him?
Who were the Titans, and what is said of their chief?

* Hom. Odyss. 11.

Who was Phlegyas; what was his crime; and what his punishment?
What is said of Ixion?
What is said of Salmoneus?
Who was Sysyphus; and what his punishment?
Who were the Belides?
What is the history of Tantalus?
What are the lines of Horace descriptive of Tantalus?

CHAPTER VI.

MONSTERS OF HELL. ELYSIUM. LETHE.

THERE are many strange pictures of these infernal monsters, but the most deformed are the Centaurs, who were the ancient inhabitants of Thessalia, and the first who tamed horses, and used them in war. Their neighbours, who first saw them on horseback, thought that they had partly the members of a man, and partly the limbs of a horse. But the poets tell us another story; for they say that Ixion begat them of a cloud, whence they are called *Nubïginæ; and Bacchus is said to have overcome them.

Geryon, because he was the king of three islands called Balearides, is feigned to have three bodies; or, it may be, because there were three bodies of the same name, whose minds and affections were so united, that they seemed to be governed and to live by one soul. They add, that Geryon kept oxen, which devoured the strangers that came to him: they were guarded by a dog with two heads, and a dragon with seven. Hercules killed the guards and drove the oxen away.

The Harpies, so called †from their rapacity, were born of Oceanus and Terra. They had the faces of

* Virg. Æn. 6.
† Ab ἁρπάζω, rapio.

virgins and the bodies of birds; their hands were armed with claws, and their habitation was in the islands. Their names were Ællo, Ocypete, and Celeno; which last brought forth Zephyrus, the "west wind," and Balius, and Xanthus, the horse of Achilles. Virgil gives us an elegant description of these three sisters.

> "At subitæ horrifico lapsu de montibus adsunt
> Harpyæ; et magnis quatiunt clangoribus alas:
> Sive Deæ, seu sunt Diræ, obscœnæque volucres.
> Tristius haud illis monstrum est, nec sævior ulla
> Pestis et ira Deum, Stygiis sese extulit undis.
> Virginei volucrum vultus, fœdissima ventris
> Proluvies, uncæque manus, et pallida semper
> Ora fame." *Æn.* 3.

> When from the mountain tops, with hideous cry
> And clattering wings, the filthy harpies fly:
> Monsters more fierce offended heav'n ne'er sent,
> From hell's abyss, for human punishment.
> With virgin faces, but with wombs obscene;
> Foul paunches, and with ordure still unclean;
> With claws for hands, and looks forever lean.

To the three Harpies add the three Gorgons, Medusa, Stheno, and Euryale, who were the daughters of Phorcus and Cete. Instead of hair, their heads were covered with vipers, which so terrified the beholder, that they turned him presently into a stone. Perhaps they intended to represent, by this part of the fable, the extraordinary beauty of these sisters; which was such, that whoever saw them were amazed, and stood immoveable like stones. There were other Gorgons beside, born of the same parents, who were called Latriæ, or Empusæ. They had only one eye and one tooth, common to them all: they kept this tooth and eye at home in a little vessel, and which ever of them went abroad, she used them. They had the faces of women, and also the necks and breasts; but below they were covered with scales, and had the tails of serpents. They used to entice men, and then devour them.

The Chimæra *was a monster, which vomited forth fire; he had the head and breast of a lion, the body of a goat, and the tail of a dragon, as it is expressed in a known verse, and described by Ovid:

"Prima leo, postrema draco, media inde capella."

A lion's head and breast resemble his,
His waist a goat's, his tail a dragon's is.

"Quoque Chimæra jugo mediis in partibus ignem,
Pectus et ora leæ, caudam serpentis habebat." *Met.* 9.

———And on the craggy top
Chimæra dwells, with lion's face and mane,
A goat's rough body, and a serpent's train.

A volcano in Lycia occasioned this fable; for in the top of the mountain were lions; in the middle, where was pasture, goats lived; and the bottom of it abounded with serpents. Bellerophon made this mountain habitable, and therefore is said to have killed the Chimæra.

The monster Sphynx was begotten of Typhon and Echidna. She had the head and breast of a woman, the wings of a bird, the body of a dog, and the paws of a lion. She lived in the mountain Sphincius, assaulted all passengers, and infested the country about Thebes; insomuch that the oracle of Apollo was consulted concerning her, and answer was made, that unless somebody did resolve the riddle of Sphynx, there would be no end to that great evil. Many endeavoured to explain it, but were overcome, and torn in pieces by the monster. Creon, at that time king of Thebes, published an edict through all Greece, in which if any one could explain the riddle of Sphynx, he promised that he would give him to wife his own sister Jocasta. The riddle was this; †"What animal is that, which walks upon four feet in the morning, upon two at noon, and upon three

* Hom. Iliad. 24.

† Quidam animal mane quadrupes, meridie bipes, vesperi tripes esset?

at night?" Œdipus, encouraged with the hopes of the reward, undertook it, and happily explained it; so that the Sphynx was enraged, and cast herself headlong into the sea, and died. He said, that the animal was a man, who in his infancy creeps upon his hands and feet, and so may be said to go on four feet; when he grows up he walks on two feet; but when he grows old, he uses the support of a staff, and so may be said to walk on three feet.

This Œdipus was the son of Laius, king of Thebes. Soon after his birth, Laius commanded a soldier to carry his son Œdipus into a wood, and then destroy him; because it had been foretold by the oracle, that he should be killed by his own son. But the soldier was moved with pity toward the child, and afraid to imbrue his hands in royal blood; wherefore he pierced his feet with a hook, and hanged him on a tree to be killed with hunger. One of the shepherds of Polybius, king of Corinth, found him, and brought him to the queen, who, because she had no children, educated him as her own son, and from *his swollen feet called him Œdipus. When Œdipus came to age, he knew that king Polybius was not his father, and therefore resolved to find out his parents: he consulted the oracle, and was told that he should meet his father in Phocis. In his journey he met some passengers, among whom was his father, but he knew him not: a quarrel arose, and in the fray he by chance killed his father. After this he proceeded on his journey, and arrived at Thebes, where he overcame Sphynx, and for his reward married Jocasta, whom he knew not to be his mother then, but discovered it afterward. He had, by her, two sons, Eteocles and Polynices, and two daugters, Antigone and Ismena. †When afterward

* Puerum Œdipum vocavit a tumere pedum οιδεω enim tumeo et πους pedem significat.

† Senecæ Œdip.

he found, by clear proof, that he had killed his father, and married his mother, he was seized with so great madness that he pulled out his own eyes, and would have killed himself if his daughter Antigone (who led him about after he was blind) had not hindered him.

Eteocles and Polynices, the sons of Œdipus and Jocasta, *succeeded their father in the government; and they agreed to reign a year each, in their turns. Eteocles reigned the first year, and then refused to admit his brother Polynices to the throne; upon which a war arose, and the two brothers, in a duel, killed each other. Their enmity lasted longer than their lives; for when their bodies were placed on the same pile, to be burnt by the same fire, the flames refused to unite, but divided themselves into two parts.

There is a place in the infernal dominions abounding with pleasures and delights, which is called the Elysium; †because thither the souls of the good resort, after they are loosed from the chains of the body and have been purified from the light offences that they had contracted in this world:

> "Quisque suos patimur manes; exinde per amplum
> Mittimur Elysium, et pauci læta arva tenemus." *Æn.* 6.
>
> All have their manes, and those manes bare:
> The few who're cleans'd, to those abodes repair,
> And breathe in ample fields the soft Elysian air.

Æneas received this account from one of the inhabitants of it, as Virgil tells us, who describes this place as abounding with all the delights that the most pleasant plains, and the finest and most temperate air, can produce.

* Stat. Theb,

† Απο της λυσεως, a solutione; quod Animae piorum corporeis solutae vinculis, loca illi petant postquam purgatae sunt a levioribus noxis quas contraxerent.

Devenere locos laetos, et amaena vireta
Fortunatorum nemorum, sedesque beatas.
Largior hic campos æther et lumina vestit
Purpureo: solemque suum sua sidera norunt.

These holy rites perform'd, they took their way,
Where long extended plains of pleasure lay.
The verdant fields with those of heav'n may vie,
With ether vested, and a purple sky:
The blissful seats of happy souls below,
Stars of their own, and their own sun they know."*

There is a river in hell called Lethe, †from the forgetfulness it causes. For if any body drinks this water, he immediately forgets all things past; so that when the souls of the pious have spent many ages in the Elysian fields, they drink the water of Lethe, and are believed to pass into new bodies, and return into the world again: and it is necessary they should forget both the pleasures they have received in Elysium, and the miseries they did formerly endure in this life, that they may willingly return into this miserable life again. These souls went out from Elysium by that ivory gate; which you see painted in the lower part of this wall:

——Animæ, quibus altera fato
Corpora debentur, Lethæi ad fluminis undam
Securos latices et longa oblivia potant. *Virg. Æn.* 6.

——Souls that by fate
Are doom'd to take new shapes, at Lethe's brink
Quaff drafts secure and long oblivion drink.

* Mr. Clifton, an American poet, thus beautifully describes the charms of Elysium, in lines which would do honour to Pope.

"There, rage no storms; the sun diffuses there
His temper'd beams, thro' skies for ever fair.
There gentler airs, o'er brakes of myrtle blow;
Hills greener rise, and purer waters flow;
There bud the woodbine and the jes,mine pale,
With ev'ry bloom that scents the morning gale;
While thousand melting sounds the breezes bear,
In silken dalliance to the dreaming ear,
And golden fruits, 'mid shadowy blossoms, shine,
In fields immortal and in groves divine.

† Απο της λησης, ab oblivio ne.

QUESTIONS FOR EXAMINATION.

What is said of the Centaurs?
What is the history of Geryon?
Who were the Harpies?
What is said of the Gorgons?
What is said of the Chimæra, and what was the occasion of this fable?
What is the history of Sphynx?
Who explained it?
Give the history of Œdipus.
What is the Elysium, and how is it described?
Repeat the lines from Virgil.
What is said of the river Lethe?
Repeat the lines from Virgil.
Repeat the lines of Mr. Cliffton, in the note

PART V.

OF THE

DII MINORUM GENTIUM;

OR,

THE SUBORDINATE DEITIES.

CHAPTER I.

THE PENATES. THE LARES.

THE fifth division of this *Fabulous Pantheon* contains the inferior or subordinate gods: the Latins generally called them Dii Minorum Gentium, and sometimes Semones, Minuti, Plebeii, and Patellarii.

The Penates are so called from the Latin word *penus*, which word, *Cicero says, includes every thing that man eats. Or they have perhaps this name from the place allotted to them in the heavens, †because they are placed in the most inward and private parts of the heavens where they reign: hence they call them †Penetrales, and the place of their abode Penetrale. They entirely govern us by their reason, their heat, and their spirit, so that we can neither live, nor use our understanding without them; yet we know neither their number nor names. The ancient Hetrusci called them Consentes and Compli-

* Est enim penus omne quo vescuntur homines. De Nat. Deor.

† Quod penitus insideant, ex quo Penetrales a Poetis vocantur, et locus in quo servabantur eorum effigies Penetrale dictus. Varro ap. Arnob. 1. 3.

ces; supposing that they are Jupiter's counsellors, and the chief of the gods; and many reckon Jupiter himself, together with Juno and Minerva, among the Penates. But I will give you more distinct and particular information in this matter.

There were three orders of the Dii Penates: 1. Those who governed *kingdoms and provinces, and were absolutely and solely called Penates. 2. Those who presided over cities only; and these were called the †"gods of the country," or the "great gods:" Æneas makes mention of them in Virgil.

> "Tu, genitor, cape sacra manu, patriosque Penates."
> Æn. 2.
>
> Our country gods, the reliques and the bands,
> Hold you, my father, in your guiltless hands.

3. Those who preside over particular houses and families, and these were called the ‡"small gods:" The poets make frequent mention of them, especially Virgil, who in one place mentions fifty maid-servants whose business it was to look after their affairs, and §to offer sacrifices to the household gods: and in ‖another place he speaks of these household gods being stained and defiled by the blood of one that was killed by his brother. But it must likewise be observed that, among the Latins, the word *Penates* not only signifies the gods, of which we have been speaking, but likewise a dwelling house, of which we have instances in many authors, and among the rest, in ¶Virgil, **Cicero, and ††Fabius.

* Virg. Æn. 1. 5.
† Dii Patrii Θεοι πατριωοι. Macrob. 3. Saturn. 14.
‡ Parvique Penates. Virg. Æn. 8.
§ Flammis adolere penates. Æn. 1.
‖ Sparsos fraterna cæde Penates. Æn. 4.
¶ Nostris succede penatibus hospes. Æn. 8.
** Exterminare aliquem a suis Diis Penatibus. Pro Sexto.
†† Liberos pellere domo, ac prohibere Penatibus. Dec. 260

*Timæus, and from him Dionysius, says that these Penates had no proper shape or figure; but were wooden or brazen rods, shaped somewhat like trumpets. But it is also thought by others, that they had the shape of young men with spears, which they held apart from another.

The Lares were children born from Mercury and the Nymph Lara; for when, by her prating, she had discovered some of Jupiter's intrigues, he was so enraged that he cut out her tongue, and banished her to the Stygian lake: Mercury, who was appointed to conduct her thither, made love to her. She brought forth twins, and named them Lares.

" Fitque gravis Geminosque parit qui compita servant,
Et vigilant nostra semper in æde Lares. *Ovid. Fast.* 2

Her twins the Lares called. 'Tis by their care
Our houses, roads, and streets in safety are

They were made domestic gods, and accordingly presided over houses, streets, and ways. On this account they were worshipped in the roads and open streets, called *compita* in Latin, whence the games celebrated in honour of them were called Compitalitii, Compitalitia, and sometimes Compitalia. When these sports were exercised, the images of men and women, made of wool, were hung in the streets; and so many balls made of wool as there were servants in the family, and so many complete images as there were children. The meaning of which custom was this: These feasts were dedicated to the Lares, who were esteemed infernal gods; the people desiring by this, that these gods would be contented with those woollen images, and spare the persons represented by them. The Roman youths used to wear a golden ornament, called *bulla*, about their necks; it was made in the shape of a heart,

* Lib. 1.

and hollow within: this they wore till they were fourteen years of age, then they put it off, and hanging it up, consecrated it to the Lares; as we learn from Persius.

"Bullaque succinctis Laribus donata pependit."

When fourteen years are past, the Bulla's laid
Aside, an offering to the Lares made.

These Lares sometimes were clothed in the skin of dogs, and sometimes fashioned in the shape of dogs; whence that creature was consecrated to them.

The place in which the Lares were worshipped was called Lararium; and in the sacrifices offered to them, the first fruits of the year, wine and incense, were brought to their altars, and their images adorned with chaplets and garlands. *The beginning of which worship came hence: that anciently the dead, †who were buried at home, were worshipped as gods, and called Lares. And besides, we find in ‡Pliny, that they sacrificed, with wine and incense, to the images of the emperors while they yet lived.

QUESTIONS FOR EXAMINATION.

How are the inferior gods divided?
What is said of the Penates?
Into how many orders were they divided, and what was their office?
What signification is given to the word "Penates" by the Latins?
What is related of the Penates by Timæus and Dionysius?
Who were the Lares?
Over what did they preside?
What games were celebrated in honour of them, and how were they exercised?
What customs had the Romans with respect to the Lares?
Where were the Lares worshipped?

* Juv. Sat. 9, 12.
† Arnob. 5. ex. Var
‡ Epist. l. 10.

CHAPTER II.

THE GENII. THEIR NAMES, IMAGES, SACRIFICES, AND OFFICES.

ALTHOUGH the Genii and the Lares sometimes mean the same deities, yet by Genius is commonly meant that spirit of nature which produces all things, from which *generative power it has its name. The birth-day had the name †"genial" from him: which name was likewise given to all days, wherein mirth, pleasure, and joys did abound. And on the same account those who live merrily, who deny themselves nothing that makes for their ease and pleasure, or that is grateful to their appetite, who entirely follow the dictates of their sensual desires, are said to live a genial life, or to indulge their genius.

The Greeks called these Genii "dæmons;" as it is thought, from the ‡terror and dread they create in those to whom they appear; or, as it is more probable, §from the prudent and wise answers which they gave when they were consulted as oracles. Hence some think, that illustrious men, whose actions in this life gain them universal praise and applause, do after their deaths become dæmons; by which dæmons is to be understood, as Plutarch says, beings of a middle kind, of a greater dignity than man, but of a nature inferior to the gods.

The images of the Genii (according to Persius and his commentators) resembled for the most part

* A gignendo seu genendo, nam geno pro gigno olim dicebatur. Aug. de Civ. Dei. 7. Cic. de Orat. 2. et de Invent. 2.

† Censorin. de Dei. Nat. 3.

‡ Dæmones dicuntur *α δαιμοναω* exterreo aut pavefacio. Eusebius.

§ Vel quasi *δαιμονις* id est, periti rerumque prosciі nam responsa dabant consulentibus. Isidor. 3. Etymol.

the form of a serpent. Sometimes also they were described like a boy, a girl, or an old man; and crowned with the leaves of the plane, which was a tree sacred to them.

Wine and flowers were offered up in the sacrifices to the Genii, and that, especially by the people on their birth-days, as we may learn from Persius and Horace:

"Funde merum Genio." *Pers.*

To Genius consecrate a cheerful glass.

——" piabant
Floribus et vino Genium memorem brævis ævi,
Cum sociis operum et pueris conjuge fida." *Epist.* 2.

Their wives, their neighbours, and their prattling boys,
Were call'd; all tasted of their sportive joys:
They drank, they danc'd, they sung, made wanton sport,
Enjoy'd themselves, for life they knew was short.

To these flowers and wine they added *incense, parched bread, and corn strewed with salt. †Sometimes also a swine was sacrificed; though Censorinus writes, that it was not usual to sacrifice to the Genii with the blood and slaughter of any thing, since we ought not to take life from other creatures on that day on which we received it.

The Genii were appointed the continual guardians, overseers, and safe keepers of the men (as the women's guardians and protectors were called Junones) from their cradles to their graves. They likewise carried the prayers of men to the gods, and interceded for them. Whence some call them Præstites, or chief governors, because they are set over the management of all things.

To every person ‡were assigned two Genii, a

* Plut. in Aul.
† Palæph. Ecl. 5. Hor. Carm. 3.
‡ Plut de Iside et Osir.

bonus Genius, and a *malus* Genius: *Horace calls them a white and a black one. We are told by †Valerius Maximus, that when Cassius fled to Athens, after Anthony was beaten at Actium, there appeared to him a man of large stature, of a black swarthy complexion, with long hair, and grisly beard. Cassius asked him who he was? and the apparition answered, "I am your evil Genius." Virgil is thought, by his ‡commentator, Servius, to mean these two Genii, by the word *manes*. Of these two Genii, the good one, which is given to every one at his birth, constantly incites him to the practice of virtue and goodness; whereas the bad one prompts him to all manner of vice and wickedness.

Nor were they assigned to men only; for several countries had their Genii, who therefore were called §" the deities of the place:" Nay, ‖Genii were allotted to all houses, and doors, and stables, and hearths: and because the hearths were usually covered with slates, therefore the god of the hearths was called Lateranus.

QUESTIONS FOR EXAMINATION.

Who were the Genii, and from what is the term derived?
Why were they called Dæmons?
How are they represented?
What were the sacrifices offered to the Genii?
To whom were the Genii appointed guardians?
How many Genii were appointed to each person, and what were they?
What was the office of each?
Were Genii appointed to countries and places, as well as persons?
What was the god of the hearths called?

* Genium album et nigrum Epist. 2.
† Interrogatus quisquam esset respondit se esse κακοδαιμονα, &c. 7.
‡ Quisque suos patimur manes. Virg. Æn. 7. Vide Servium [illegible]
§ Numen loci. Virg. Æn. 7.
‖ Prud. in Symm. Laterculis extrui foci solebant. Lil. Gyrald. 1.

CHAPTER III.

THE NUPTIAL GODS AND GODDESSES, DEITIES PRESIDING OVER WOMEN IN LABOUR, &c.

Five deities were so absolutely necessary to all marriages, that none could lawfully be solemnized without them. They were Jupiter *perfectus* or *adultus*, Juna *perfecta* or *adulta*, Venus, Suada, and Diana: beside these, several inferior gods and goddesses were worshipped at all marriages.

Jugatinus joined the man and the woman together in *the yoke of matrimony.

Domiducus †guided the bride into the bridegroom's house.

Domitius was worshipped, that the bride might be ‡kept at home, to look after the affairs of the family.

Manturna was worshipped, that the wife might never leave her husband, but in all conditions of life §abide with him.

Then the goddess Virginensis, and also the goddess Cinxia Juno, ‖were invoked.

Priapus, or Mutinus, was also reckoned one of the nuptial gods, because in his lap the bride was commanded to sit.

¶Viriplaca reconciles husbands to their wives. A temple at Rome was dedicated to her, whither the married couple usually repaired when any quarrel arose between them; and there, opening their minds freely to each other, without passion, they laid aside all anger, and returned home together friendly.

* A jugo matrimonii dictus. Aug. de Civ. Dei. 4.
† Quod sponsam in sponsi domum duceret. Idem. ibid.
‡ Ut sponsam domi teneret.
§ Ut cum marito semper maneret.
‖ August. ibid.
¶ A placando viro. Val. Max. 1. 2. c. 1.

Pilumnus, one of the gods of children, was so called from the *pestle which the ancients pounded their corn with, before they made their bread; or, †because he keeps off those misfortunes which attend children.

Intercidona was the goddess who first taught the art ‡of cutting wood with a hatchet to make fires.

Deverra was worshipped as a goddess, because she invented brooms, by which all things are brushed clean, and those distempers prevented that proceed from uncleanliness.

The Sylvan gods, who were always hurtful to pregnant women, were driven away by those deities, and the mischiefs they intended were prevented. For, as neither the trees, §says St. Augustine, are cut down without an axe, nor bread made without a pestle, nor things preserved clean without a brush; so, since these instruments are thought signs of good housewifery, it was supposed that these wild unclean deities would never enter into the chamber of a pregnant woman.

Juno Lucina, the friend of women in labour, is represented with one hand empty, and ready, as it were, to receive the new-born babe; the other hand holding a lighted torch, by which that light of life was signified, which all enjoy as soon as they are born.

QUESTIONS FOR EXAMINATION.

Who were the deities necessary in all marriages?

What was the business of Jugatinus, Domiducus, and Domitius?

Why were Matuma, Virginensis, and Priapus, reckoned nuptial gods?

What was the business of Viriplaca?

* A pile.

† Quod mala ab infantibus pellit. Servius.

‡ Ab intercisione securis.

§ De Civ. Dei. 7.

Who was Pilumnus?
Who was Intercidona?
Why was Deverra worshipped as a goddess?
What gods were driven away by these deities; and what are the observations of St. Augustine?
How is Juno Lucina represented?

CHAPTER IV.

THE DEITIES PRESIDING OVER INFANTS AT THE TIME OF THEIR BIRTH AND AFTERWARDS.

The chief of these are as follows:

Janus, who opened *the door of life to them.

Opis, who †assisted them when they came into the world.

Nascio, or Natio, a goddess so called from a Latin word signifying to be born.

Cunia, who attends the cradle, and watches the infants while they lie and sleep.

Levana, from lifting them up from the ground, for when a child was born, the midwife constantly laid the child on the ground, and the father, or in his absence, somebody appointed by him, lifted it from the ground; and hence *tollere liberos* signifies "to educate children."

Carna, or Carnea, ‡who keeps the inward parts safe. To this goddess they sacrificed upon the calends of June, bacon, and cakes made of beans. Whence those calends were called Fabariæ.

The goddess Nundina was so called from the ninth day of the child's age, which was the day of the purification: in which the name was given it, if it was

* Qui aperiret vitæ januam.
† Quæ opem ferret.
‡ A carne. Vide Macrob. Saturn. l. 1.

a boy; if it was a girl, this ceremony was performed on the eighth day.

Our several actions are supposed to be under the protection of divers gods.

Juventus, or Juventas, protects us in the beginning of our youth, *when we have thrown off the child's coat.

Horto is the goddess †who exhorts us to undertake noble enterprises. Her temple at Rome stood always open: and some call her Hora.

Quies had her temple without the city: and ‡was supposed to be the donor of peace and quietness.

The goddess Meditrina has her name from §healing; and her sacrifices were called Meditrinalia, in which they drank new and old wine, instead of physic.

The goddess Vitula is called from leaping for joy: she is the "goddess of mirth," which mitigates the toils of life.

Sentia was worshipped, that children might imbibe at first just and honourable ‖sentiments.

Angerona was the goddess that removed the ¶anguish of the mind.

Stata, or Statua Mater, was worshipped in the Forum, that it should not be burnt, or suffer damage from the frequent fires, which happened there in the night.

The goddess Laverna was the protectress of thieves, who, from her, were named Laverniones: they worshipped her, that their designs and intrigues might be successful: her image was a head without a body.

* August. 4. c. 11.
† Plut. Quæst. Rom. 14.
‡ August. 4. c. 16.
§ A medendo. Var. et Festus.
‖ A sentiendo. Fest. Jul. Modest.
¶ Ut pelleret angores animi.

Volumnus and Volumna were so named, because, through their means, men *were willing to follow things that are good.

Aius Locutius was worshipped on this occasion: A common soldier reported, that in the night he heard a voice say, "the Gauls are coming." Nobody minded what he said, because he was a poor fellow. After the Gallic war, Camillus advised the Romans to expiate their offence in neglecting this nocturnal voice, which forewarned them of the Gallic war, and the ensuing destruction; upon which a temple was dedicated in Via Nova to Aius Locutius.

A particular god was assigned and ascribed to every member of the body of man.

The head was sacred to Jupiter, the breast to Neptune, the waist to Mars; the forehead to Genius, the eyebrows to Juno, the eyes to Cupid, the ears to Memoria, the right hand to Fides, the back and the hinder parts to Pluto, the reins to Venus, the feet to Mercury, the knees to Misericordia, the ancles and soles of the feet to Thetis, and the fingers to Minerva.

The astrologers assign the parts of the body to the celestial constellations, in another manner.

The chief of the funeral deities is Libitina, whom some account to be the same as Venus; but others think that she was Proserpine. In her temple all things necessary for funerals were sold or let. Libitina sometimes signifies the grave, and Libitinarii, those men who were employed in burying the dead. Porta Libitina, at Rome, was that gate through which the dead bodies were carried to be burnt: and Rationes Libitinæ, in Suetonius, signifies those accounts which we call "the bills of mortality," or "the weekly bills."

[3] A volendo, quod ejus consilio bona vellent.

QUESTIONS FOR EXAMINATION.

Who were Janus, Opis, Nascio, and Cunia?
What was the office of Levana?
What was the business of Carna, and what were the sacrifices offered to her?
Who was the goddess Nundina, and why was she so called?
What is the office of Juventus?
What are the duties of Horta and Quies?
Who was Vitula?
Who were Sentia and Angerona?
Why were Stata and Laverna worshipped?
From what did Volumnus and Volumna derive their names?
What is said of Aius Locutius?
What parts of the body were sacred to the gods?
Who was the chief of the funeral deities?

A. M. Jr. del. G. Earman Sculp.

HERCULES

PART VI.

OF THE

DII INDIGETES AND ADSCRIPTITII;

OR,

THE SEMI-DEI AND HEROES.

CHAPTER I.

HERCULES. HIS NAMES AND LABOURS.

In the last division of the *Fabulous Pantheon*, are described the images of the Indigetes, or Semi-Dei, and the Heroes.

The Semi-Dei, Ημιθεοι [*Hemitheoi*,] or Demi-Gods, were those who had human bodies, sacred minds, and celestial souls: they were born in this world for the good and safety of mankind. Labeo, in St. Augustine, distinguishes them from the Heroes. He thinks that Heros was one of Juno's sons, and that the name Heros is derived from Ηρα [*Hera*,] Juno's name in the Greek language. Others think that the word comes from ερα [*era*,] "the earth;" because men owe their original to it. Others again think it comes from ερως [*eros*,] "love;" for heroes are the most illustrious product of love, and are themselves, as Hierocles observes, full of love. But others think that this name is derived from ερεω [*ereo*,] "to plead," and is given them because heroes are very elegant, and most powerful, and skilful in rhetoric. Or, lastly, it is thought that the word comes

in as many Latin verses, translated out of the Greek:

"Prima Cleonei tolerata ærumna leonis.
Proxima Lernæam ferro et face contudit hydram.
Mox Erymantheum vis tertia perculit aprum.
Æripidis quarto tulit aurea cornua cervi.
Stymphalidas pepulit volucres discrimine quinto.
Threiciam sexto spoliavit Amazona baltheo.
Septima in Augeæ stabulis impensa laboris.
Octava expulso numeratur adorea tauro.
In Diomedis victor jam nona quadrigis.
Geryone extincto decimam dat Iberia palmam.
Undecimum mala Hesperidum distracta triumphum.
Cerberus extremi suprema est meta laboris."

———The Cleonian lion first he kills;
With fire and sword then Lerna's pest he quells;
Of the wild boar he clears th' Er'manthean fields;
The brass-foot stag with golden antlers yields:
He Stympha clears of man-devouring birds;
And next the bouncing Amazon ungirds:
The stables of king Augeas he cleans;
The Cretan bull he vanquishes and chains:
Diomedes' horses him their conqu'ror own;
Then he brings low three-headed Geryon:
Hesperian apples next his name sustains;
And his last labour Cerberus enchains.

The particular account of these twelve is this:

The first labour of Hercules was, that he tore in pieces, with his nails, the lion in the woods of Nemæa, which, some say, fell from the orb of the moon, and was invulnerable by any weapon. This place was also named Cleone, from which the lion was also called Cleoneus. He afterwards skinned the lion, and with the skin made himself a shield and a breast-plate.

2. There was a *hydra*, a serpent in the lake Lerna, in the field of Argos, that had seven heads; some say nine, others fifty. When any of these heads were cut off, another presently sprang up in the place of it: unless the blood which issued from the wound was stopped.

Iolaus, the son of Iphiclus, procured for him lighted brands from the neighbouring wood, and with them Hercules stanched the blood issuing from the wounds he made. This seasonable assistance was not forgotten; for when Iolaus was grown to decrepid age, Hercules, by his prayers, restored him to his youth again. *Ovid. Met.* 9.

3. He bound the wild boar, whose fierceness and bigness were equally admirable, in the mountain Erymanthus of Arcadia; and afterwards brought it to Euristheus.

4. He was ordered to bring to Mycenæ a hind, whose feet were brass, and horns gold. Nobody dared to wound her, because she was consecrated to Diana, nor could any body outrun her: yet Hercules hunted her a year, on foot, caught her, and brought her away on his shoulders.

5. He partly killed and partly drove away the birds called Stymphalides, from lake Stymphalus, which used to feed upon man's flesh.

6. He defeated the army of the Amazons, and took from Hyppolite, their queen, the finest belt in the world.

7. He in one day cleansed the stable of Augeas, by turning the course of a river into it. This stable had never been cleansed, although three thousand oxen stabled in it thirty years. Whence, when we would express a work of immense labour and toil, in proverbial speech, we call it "cleansing the Augean stable."

8. He tamed a great bull, that did much mischief in the island of Crete, and brought him bound to Euristheus.

9. He overcame Diomedes, the most cruel tyrant of Thrace, who fed his horses with the flesh of his guests. Hercules bound him, and threw him to be eaten by those horses to which the tyrant had exposed others.

10. He overcame in war Geryon, king of Spain, who had three bodies, and took his bay oxen that ate men's flesh, and brought them into Italy, when he had killed the dragon with seven heads, and the two-headed dog which guarded him.

11. He killed the dragon that watched, and then carried away the golden apples in the gardens of the Hesperides; whence perhaps he is called *Melius, and apples were offered up in his sacrifices. In Bœotia, when no bull (or sheep) could be procured at the time of sacrifice, they took an apple, and stuck into it four straws, which represented four legs, and two more for horns, with another for a tail, and offered Hercules this apple instead of a victim.

12. Lastly, he was commanded by Euristheus to go down into hell, and bring away thence the dog Cerberus. This he performed without delay, bound the three-headed monster in a triple chain, and by force brought him up to the earth. When Cerebus saw the light, he vomited, and thence the poisonous herb wolf's-bane, *Aconitum*, sprang. These are the twelve labours of Hercules.

13. He vanquished the cruel and enormous giant Antæus, the son of the earth, who was above sixty-four cubits high, and who forced strangers to wrestle with him. Hercules threw this giant down thrice, and perceiving that he recovered new strength as oft as he touched the earth, he lifted him in his arms from the ground, and then despatched him.

14. Busiris, the tyrant, used to sacrifice all the strangers that he caught to his father Neptune, till Hercules sacrificed both him and his son upon the same altar.

15. He killed the giants Albion and Bergeon, who intended to stop his journey: and when in the

* Μηλον Græce significat malum vel pomum.

fight his arrows were consumed, so that he wanted arms, he prayed to Jupiter, and obtained from him a shower of stones, with which he defeated and put to flight his adversaries. This, they say, happened in that part of France, anciently called Gallia Narbonensis; which place is called the Stony Plain, *Campus Lapideus*.

16. When Atlas was weary of his burden, Hercules took the heavens upon his shoulders. He overcame the robber Cacus, who spit fire, and strangled him. He shot the eagle that devoured the liver of Prometheus, as he lay chained to the rock. And he slew Theodamus, the father of Hylas, because he denied him victuals; but he took care of Hylas, and was kind to him.

17. He delivered *Hesione, daughter of Laomedon, king of Troy, from the whale in this manner; he raised, on a sudden, a bank in the place where Hesione was to be devoured, and stood armed before it; and when the whale came seeking his prey, Hercules leaped into his mouth, slided down his throat, destroyed him and came away safe. Laomedon, after this, broke his word, and refused to give Hercules the reward he promised; therefore he took it by force, and pillaged the city of Troy; giving to Telamon, who first mounted the wall, the lady Hesione, as a part of the booty.

18. In fighting for Deianira, Hercules overcame Achelous, the son of Oceanus and Terra, though Achelous first turned himself into a serpent, then into a bull. By plucking one of his horns off, he obliged him to yield; but Achelous purchased his horn again; giving Amalthæa's horn in its stead. The meaning of which is this: Achelous is a river of Greece, whose course winds like a serpent; its stream is so rapid, that it makes furrows where it

* Ovid Met. 11.

flows, and a noise like the roaring of a bull: and indeed it is common among the poets to compare a river to a bull. This river divided itself into two streams, but Hercules forced it into one channel; that is, he broke off one of the horns or streams. The lands thus drained became fertile; so that Hercules is said to have received the horn of plenty.

19. Deianira was daughter of Œneus, king of Œtolia. Hercules carried her to be married, and in their way they were stopped by a river: but the centaur Nessus offered to carry Deianira over upon his back. Nessus, when she was over, insulted her; which Hercules observing, while he swam, shot him with an arrow. When Nessus was dying, he gave Deianira his bloody coat, and told her, if a husband wore that coat, he would never follow unlawful pursuits. The credulous lady soon after experienced the virtue of it, far otherwise than she expected. For Hercules, who had surmounted so many and so great labours, was at length overcome by the charms of Omphale, queen of Lydia, and, to gratify her, changed his club into a distaff, and his arrows into a spindle. His love also to Iole, daughter of Eurytus, king of Oechalia, brought on him destruction. For his wife Deianira being desirous of turning him from unlawful objects, sent him Nessus' coat to put on when he went to sacrifice; which drove him into such distraction, that he burned himself on the pile he had raised, and was accounted among the number of gods. The lines of Virgil in praise of the hero, shall finish my description.

——"ut prima novercæ
Monstra manu, geminosque primus eliserit angues;
Ut bello egregias idem disjecerit urbes,
Trojamque Œchaliamque; ut duros mille labores
Rege sub Eurystheo, fatis Junonis iniquæ,
Pertulerit. Tu nubigenas invicte bimembres,
Hylæumque. Pholumque, manu; tu Cressia mactas
Prodigia, et vastum Nemeæ sub rupe leonem.

Te Stigii tremuere lacus; te janitor Orci,
Ossa super recubans antro semesa cruento.
Nec te ullæ facies, non terruit ipse Typhoeus,
Arduus, arma tenens, non te rationis egentem
Lernæus turba capitum circumstetit anguis.
Salve, vera Jovis proles, decus addite Divis:
Et nos, et tua dexter adi pede sacra secundo."

First, how the mighty babe, when swath'd in bands,
The serpents strangled with his infant hands;
Then, as in years and matchless force he grew,
Th' Œchalian walls and Trojan overthrew.
Besides a thousand hazards they relate,
Procur'd by Juno's and Euristheus' hate.
Thy hands, unconquer'd hero! could subdue
The cloud-born centaurs, and the monster crew;
Nor thy resistless arm the bull withstood;
Nor he the roaring terror of the wood.
The triple porter of the Stygian seat,
With lolling tongue, lay fawning at thy feet,
And seiz'd with fear, forgot thy mangled meat.
Th' infernal waters trembled at thy sight;
Thee god! no face of danger could affright;
Not huge Typhœus, nor th' unnumber'd snakes;
Increas' with hissing heads in Lerna's lake.
Hail, Jove's undoubted son! an added grace
To heav'n, and the great author of thy race.
Receive the grateful off'rings which we pay,
And smile propitious on thy solemn day.

QUESTIONS FOR EXAMINATION.

Who were the Semi-Dei?
What account is given of the heroes?
Who was Hercules?
Who was the twin-brother of Hercules, and for what was he celebrated?
How did Juno act with regard to Hercules?
By whom was she reconciled; and what was the consequence of the reconciliation?
What were the proper names of Hercules; and how did he derive them?
Why was Hercules subject to Euristheus?
Repeat the Latin lines descriptive of Hercules' labours.
What was his first labour?
What was his second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth?
What did he do with regard to Antæus?
How did he act with Busiris?
Why did he kill the giants Albion and Bergeon?

What was his conduct with regard to Atlas, Cacus, Prometheus, and Theodamus?
How did he deliver Hesione?
What is the meaning of the fable of Achelous?
What is related of Deianira?

CHAPTER II.

JASON. THESEUS.

Jason, the son of Œson, king of Thessalia, by Alcimede, was an infant when his father died, so that his uncle Pelius administered the government.

When he came of age, he demanded possession of the crown; but Pelius advised him to Colchis, under pretence of gaining the golden fleece thence, though his real intention was to kill him with the labour and danger of the journey.

The golden fleece was the hide of a ram, of a white or purple colour, which was given to Phryxus, son of Athamus and Nephele, by his mother. Phryxus and his sister Helle, fearing the designs of their stepmother Ino, got on a ram to save themselves by flight. But while they swam over the narrowest part of Pontus, Helle, affrighted at the tossing of the waves, fell down; whence the sea was called Hellespont. Phryxus was carried over safe; and went to Æta, king of Colchis, a country of Asia, near the Pontus; where he was kindly received, and sacrificed the ram to Jupiter, or Mars, who afterwards placed it among the constellations. Only his hide or fleece was hung up in a grove sacred to Mars. It was called the Golden Fleece, because it was of a golden colour; and it was guarded by bulls that breathed fire from their nostrils, and by a vast and watchful dragon, as a sacred and divine pledge, and as a thing of the greatest importance.

Jason went on board a ship called Argo, from the builder of that name; and chose forty-nine noble companions, who, from the ship, were called Argonautæ, among whom were Hercules, Orpheus, Castor, and Pollux. In his voyage, he visited Hipsyphile, queen of Lemnos, who had twins by him. Then, after a long voyage, and many dangers, he arrived at Colchis, and demanded the Golden Fleece of king Æta, who granted his request, on condition that he tamed the bulls which guarded it; killed the dragon, and sowed his teeth in the ground; and lastly, destroyed the soldiers who sprang from the ground where these teeth were sown. Jason undertook the thing, and was delivered from manifest destruction by the assistance of Medea, the king's daughter, who was in love with him. For, observing her directions, he overcame the bulls, laid the dragon asleep, carried away the fleece, and fled by night, carrying Medea with him, whom he afterward married.

Æta pursued them, but his daughter, to stop his pursuit, tore her brother Absyrtus, who went with her, in pieces, and scattered the limbs on the road; that when her father saw the torn members of his son, he might stop to gather them up. So Jason and the Argonautæ returned to their own country, where Medea by her charms restored Jason's father, the old decrepid Æson, to youth again; though some say that Æson died before their return. After this, Jason divorcing himself from Medea, he married Creusa, the daughter of Creon, king of Corinth: and Medea, to revenge his perfidiousness, not only murdered the two children that she had by him in his own sight, but, in the next place, enclosed fire in a little box, and sent it to Creusa, who opened the box, and by the fire which burst out of it, was burnt, together with the whole court. When she had done this, the admirable sorceress flew by magic

art to Athens. Some write that she was reconciled afterwards to Jason. But what has been said is enough for this hero; let us proceed to

Theseus, whose parents were Æthra and Ægeus, king of Athens. Minos, king of Crete, made war against Ægeus, because the Athenians had dishonourably and barbarously killed his son, who carried the prize in the games. When he had banished the Athenians, he imposed this severe condition upon them, that they should send seven of the most noble youths of their country into Crete by lot every year. In the fourth year the lot fell upon Theseus, which mightily grieved and troubled his father Ægeus. Theseus went on board a ship, whose sails and tackle were black, and received this command from his father: "If by the propitious providence of heaven he escaped the dangers, and did return safe unto his own country again, that then he should change his black sails into white ones, that his father, being assured of his safety by that signal, might be sensible of his happiness as soon as might be."

The event was fortunate to Theseus; but very unfortunate to his father Ægeus: for when Theseus came to Crete, he was shut up in the Labyrinth; but he slew the Minotaur, and escaped out of that inextricable prison by the help of Ariadne. After this he set sail for Athens in the same mournful ship in which he came to Crete, but forgot to change his sails, according to the instructions which his father had given him; so that, when his father beheld from a watchtower the ship returning with black sails, he imagined that his son was dead, and cast himself headlong into the sea, which was afterward called the Ægean or Black Sea, from his name and destiny.

Ariadne was the daughter of Minos, king of Crete. She having delivered Theseus out of the

Labyrinth by the means of a thread, followed him in his return to the island of Naxus, where he perfidiously and ungratefully left her. But Bacchus, pitying her miserable condition, married her, and gave her a crown that was illuminated with seven stars, which he had before received from Venus. This crown was called Gnossia Corona; and Ariadne herself was surnamed Gnossis, from the city of that name in Crete. After the death of Ariadne, the same was carried among the stars, and made a constellation in the heavens. It was thought that Diana caused the death of Ariadne, because she preserved not her virginity.

The actions of Theseus were so famous, that they accounted him a Hercules. For, 1. He killed the Minotaur. 2. He overcame the Centaurs. 3. He vanquished the Thebans. 4. He defeated the Amazons. 5. He went down into hell; and returned back into the world again.

He and Pirithous, his most intimate friend, the lawful son of Ixion, agreed never to marry any women except Jupiter's daughters. Theseus married Helena, the daughter of Jupiter and Leda, and none of Jupiter's daughters remained on the earth for Pirithous; therefore they both went down into hell to steal Proserpine away from her husband Pluto. As soon as they entered hell, Pirithous was unfortunately torn in pieces by the dog Cerberus; but Theseus came alive into the palace of Pluto, who fettered him, and kept him till Hercules was sent into hell by Euristheus to rescue him.

The Amazons were women animated with the souls and bravery of men; a military race, inhabiting that part of Scythia which is washed by the river Tanais. They were called Amazons, *either because they cut off one of their breasts, or †because

* Ab α privativo et μαζος mamma.

† Ab αμα simul et ζην vivere.

they lived together without the society of men. They were a nation of women, who, that the country might have inhabitants and not be depopulated, when the present race of women died, admitted the addresses of the neighbouring young men. They killed the boys at their birth, but brought up the girls. They cut off their right breast that they might more conveniently use their hands in shooting their arrows, and brandishing their weapons against their enemy. These female warriors, by their frequent excursions, became possessors of a great part of Asia, when Hercules, accompanied with Theseus, made war upon them, and defeated them; and taking Hippolyte, their queen, prisoner, he gave her in marriage to Theseus.

Theseus had by Hippolyte his son Hippolytus, who was very beautiful, and mightily addicted to hunting, and a remarkable lover of chastity; for when *Phædra, his step mother, (the daughter of king Minos, whom Theseus had preferred to her sister Ariadne) made love to him, he repulsed her. This repulse provoked her so much, that when her husband returned, she accused him wrongfully. Theseus gave ear to the wicked woman, and believed her untruth against his son Hippolytus, who perceiving it, fled away in his chariot. In his flight he met several monstrous sea-calves, which frighted his horses, so that they threw him out of his seat, his feet were entangled in the harness, and he was dragged through the thickets of a wood, and torn to pieces miserably. Æsculapius afterwards, at the request of Diana, restored him to life again. But he however left Greece and came into Italy, where he changed his name to †Virbius, because he had been a man twice. Phædra was gnawn with the stings of her own conscience, and hanged herself.

* Ovid. in Ep. Phædr.
† Quod. vir bis esset.

H. Aiken del. C. Fairman Sculp.

CASTOR & POLLUX

And not long after, Theseus, being banished from his country, ended an illustrious life with an obscure death.

QUESTIONS FOR EXAMINATION.

Who was Jason; and why sent after the Golden Fleece?
What was the Golden Fleece?
Whence was the Hellespont named?
By whose assistance did Jason procure the Fleece?
Who was Medea, and what were her actions?
Who was Theseus, and what were his actions?
Ægean or Black Sea; why so called?
Who was Ariadne, and what happened to her?
What agreement was made between Theseus and Perithous; and what became of the latter?
Who were the Amazons; and what account is given of them?
What is the story of Hippolytus?
What became of Phædra and Theseus?

CHAPTER III.

CASTOR AND POLLUX.

Castor and Pollux are twin brothers, the sons of Jupiter and Leda, who was the wife of Tyndarus, king of Laconia, whom Jupiter loved, but could not succeed in his amour till he changed himself into a swan; which swan was afterwards made a constellation. Leda produced two eggs, which hatched the twin brothers. Out of one egg came Pollux and Helena, who sprang from Jupiter, and were therefore immortal. But out of the other, by Tyndarus her husband, came *Castor and Clytemnestra, who were mortal. Yet both Castor and Pollux are frequently called Tyndaridæ by the poets, as Helena is also called Tyndaris, from the same king Tyndarus.

* Hor. Sat. 1.

Castor and Pollux accompanied Jason when he sailed to Colchis; and, when he returned thence, they recovered their sister Helena from Theseus, who had stolen her, by overcoming the Athenians that fought for him, to whom their clemency and humanity were so great after the defeat, that the Athenians called them the sons of Jupiter; and hence white lambs were offered upon their altars. *But although they were both at the same birth, and, as some think out of the same egg, yet their tempers were different.

Castor being, as some say, a mortal person, was killed by Lynceus: upon which Pollux prayed to Jupiter to restore him to life again, and confer an immortality upon him. But this could not be granted. However, he obtained leave to divide his immortality between himself and his brother Castor, and thence it came to pass †that they lived afterwards by turns every other day, or, as some say, every other fortnight. After the death of Castor, a kind of *pyrrhick*, or dance in armour, was instituted to his honour; which was performed by young men armed, and called ‡"Castor's dance."

At length they both were translated into heaven, and made a constellation, which is still called Gemini. Sailors esteem these stars lucky and prosperous to them, §because, when the Argonauts were driven

* "Castor gaudet equis: Ovo prognatus eodem,
Pugnis: quot capitum vivunt, totidem in studiorum
Millia." *Horat. Serm.* 2. 1.

As many men, so many their delights.

† "Sic fratem Pollux alterna morte redemit,
Itque reditque viam." *Virg. Æn.* 6.

Thus Pollux, offering his alternate life,
Could free his brother. They did daily go
By turns aloft, by turns descend below.

‡ Plin. l. 7. c. 5. 7. ap. Nat. Com.
§ Hor. Carm. 3.

by a violent tempest, two lambent flames settled upon the heads of Castor and Pollux, and a calm immediately ensued: from which a virtue more than human was thought to be lodged in these youths. If only one flame appeared, they called it Helena, and it was esteemed fatal and destructive to mariners.

There was a famous temple dedicated to Castor and Pollux in the Forum at Rome; for it was believed, that in the dangerous battle of the Romans with the Latins, they assisted the Romans, riding upon white horses. And hence came that form of swearing by the temple of Castor, which women only used, saying, *Ecastor: whereas, when men swore, they usually swore by Hercules, using the words †Hercule, Hercle, Hercules, Mehercules, Mehercule. But both men and women swore by the temple of Pollux, using the word Ædepol, an oath common to them both.

Clytemnestra was married to Agamemnon, whom, after his return from the siege of Troy, she killed, by the help of Ægisthus; with whom, in the mean time, she had lived. She attempted also to kill his son Orestes, and would have done so, ‡if his sister Electra had not delivered him at the very point of destruction, sending him privately to Strophius, king of Phocis. After Orestes had lived there twelve years, he returned to his own country, and slew both Clytemnestra and Ægisthus. He killed also Pyrrhus, in the temple of Apollo; because he had carried away Hermione, the daughter of Menelaus, who was first betrothed to Orestes. §Therefore the Furies tormented him; neither could he obtain deliverance from them, till he had expiated his crimes

* Ædepol. id est, per ædem Castoris et Pollucis.
† Passim apud Terent. Plaut. Cicer. &c.
‡ Soph. in Electr. Eurip. in Orest.
§ Cic. de Amicit.

at the altar of Diana Taurica, whither he was conducted by his friend Pylades, his perpetual companion and partner in all his dangers; *their friendship was so close and sacred, that either of them would die for the other.

The goddess Diana, who was worshipped in Taurica Chersonesus, or Cherronesus, a peninsula, so called from the Tauri, an ancient people of Scythia Europæ. She was worshipped with human victims; the lives and the blood of men being sacrificed to her. When Orestes went thither, his sister Iphigenia, the daughter of Agamemnon, was priestess to Diana Taurica: she was made priestess on the following occasion.

Agamemnon, king of the Argives, was, by the common consent of the Grecians, appointed general in their expedition against Troy; and after his return home, was killed by his own wife Clytemnestra. This Agamemnon killed a deer by chance, in the country of Aulis, which belonged to Diana; the goddess was angry, and caused such a calm, that for want of wind, the Grecian ships bound for Troy, were fixed and immoveable: upon this they consulted the soothsayers, who answered, †that they must satisfy the winds, and Diana, with some of the blood of Agamemnon. Therefore Ulysses was forthwith sent to bring away Iphigenia, the daughter of Agamemnon, from her mother, by a trick, under pretence of marrying her to Achilles. While the young lady stood at the altar to be sacrificed, the goddess pitied her, and substituted a hind in her stead, and sent her to Taurica Chersonesus; where, by the order of king Thoas, she presided over those sacrifices of the goddess, which were solemnized with human blood. When Orestes was brought thither by the inhabitants to be sacrificed, he was known and pre-

* Eurip. in Iphig. in Taur.
† Eurip. in Iphip. in Taur.

H. Meyer del. G. Fourmont Sculp.

ÆSCULAPIUS

served by his sister. After which Thoas was killed, and the image of Diana, which lay hidden among a bundle of sticks, was carried away; and hence Diana was called Fascelis, from *fascis*, a "bundle."

QUESTIONS FOR EXAMINATION.

Who were Castor and Pollux, and what was their origin?
Why were white lambs offered upon their altars?
What became of Castor, and what was granted to him at the request of his brother?
What do the Sailors say of the stars Castor and Pollux?
What is related of the temple dedicated to them?
What is the story of Clytemnestra?
Who was Diana Taurica; how was she worshipped; and who was her priestess?
What is related of Agamemnon?
On what account was Diana called Fascelis?

CHAPTER IV.

PERSEUS. ÆSCULAPIUS.

Perseus was the son of Jupiter and Danæ, the daughter of Acrisius, who was shut up by her father in a very strong tower, where no man could enter, because her father had been told by an oracle, that he should be killed by his own grandchild. But nothing is impregnable to love: for Jupiter, as we are told by Horace, by changing himself into a shower of gold, descended through the tiles into the lady's apartment.

"Inclusam Danæn turris ahenea
Robustæque fores, et vigilum canum
Tristes excubiæ munierant satis
Nocturnis ab adulteris:
Si non Acrisium, virginis abditæ
Custodem pavidum, Jupiter et Venus
Risissent: fore enim tutum iter et patens,
Converso in pretium Deo." *Carm.* 1. 3. 16.

Within a brazen tow'r immur'd,
By dogs and centinels secur'd,
From midnight revels, and intrigues of love,
Fair Danæ was kept within her guardian's pow'r:
But gentle Venus smil'd, and amorous Jove
Knew he could soon unlock the door,
And by his art successful prove,
Chang'd to a golden show'r.

As soon as Acrisius had heard that his daughter had brought forth a son, he ordered that she and the infant should be shut up in a chest, and thrown into the sea: the chest was driven to the island Seriphus, where a fisherman found it, took them out, and presented them to king Polydectes; who became enamoured of Danæ, and brought up her son; whom he called Perseus.

Perseus, when he was grown a man, received from Mercury a scythe of adamant, and wings, which he fixed to his feet: Pluto gave him a helmet, and Minerva a shield of brass, so bright, that it reflected the images of things, like a looking-glass. His first exploit was the deliverance of Andromeda, the daughter of Cepheus, king of Ethiopia, who was bound by the nymphs to a rock, to be devoured by a sea-monster, because her mother Cassiope, or Cassiopeia, had proudly preferred her daughter's beauty to theirs; and when he had delivered her, he took her to wife. After which, both the mother and the daughter, and the son-in-law, were placed among the celestial constellations. His next expedition was against the Gorgons, of whom we have spoken before: he encountered Medusa, their princess, whose head was supplied with snakes in the place of hair; he saw the image of her head by the brightness of his shield, and, by the favourable assistance of Minerva, struck it off: he then fixed it upon a shield, and, by showing it, afterward turned many persons into stone. Atlas was turned by the sight of it, into the mountain in Mauritania of that

name: because he rudely refused to entertain Perseus. When Medusa's head was cut off, the horse Pegasus sprang from the blood which fell on the ground, he was so called from πηγη [*pege*] "a fountain," because he was produced near the fountains of the sea. This horse had wings; and flying over the mountain Helicon, he struck it with his hoof, and opened a fountain, which they call in Greek, *Hippocrene;* and in Latin, *Fons Caballinus;* that is, the "horse fountain." But afterward, while he drank at the fountain Pyrene in Corinth, where Bellerophon prepared himself for his expedition against the Chimæra, he was taken by him and kept.

Bellerophon's first name was Hipponus; because he first taught the art of governing horses with a bridle: but when he had killed Bellerus, a king of Corinth, he was afterward called Bellerophontes. This Bellerophon, the son of Glaucus, king of Ephyra, was equally beautiful and virtuous: he resisted all the temptations by which Sthenobæa, the wife of Prætus, enticed him to love her; and his repulses provoked her so, that in revenge she accused the innocent stranger to her husband. Prætus, however, would not violate the laws of hospitality with the blood of Bellerophon, but sent him into Lycia, to his father-in-law Jobates, with letters, which desired him to punish Bellerophon, as his crime deserved. Jobates read the letters, and sent him to fight against the Solymi, that he might be killed in the battle: but he easily vanquished them, and in many other dangers, to which he was exposed, he always came off conqueror. At last he was sent to kill the Chimæra; which he undertook, and performed, when he had procured the horse Pegasus, by the help of Neptune. Therefore Jobates, admiring the bravery of the youth, gave him one of his daughters to wife, allotting him also a part of his kingdom. Sthenobæa killed herself when she

heard this. This happy success so transported Bellerophon, that he endeavoured to fly upon Pegasus to heaven; for which Jupiter struck him with madness, and he fell from his horse into a field called Aleius Campus, *because in that place Bellerophon wandered up and down blind, to the end of his life: but Pegasus was placed among the stars. Some say that this was the occasion of the fable of the Chimæra. There was a famous pirate, who used to sail in a ship in whose prow was painted a lion, in the stern a dragon, and by the body of the ship a goat was described; and this pirate was killed by Bellerophon, in a long boat that was called Pegasus. From the letters which Bellerophon carried Jobates, †comes the proverb, "Bellerophon's letters;" when any one carries letters, which he imagines are wrote in his favour, but are sent to procure his ruin: and such letters are frequently called "Letters of Uriah," for the same reason.

Æsculapius is represented as a bearded old man, leaning on his jointed cane, adorned with a crown of laurel, and encompassed with dogs. He is the god of the physicians and physic, and the son of Apollo by the nymph Ceronis. He improved the art of physic, which before was little understood; and for that reason they accounted him a god. Apollo shot the nymph his mother when she was pregnant, because she admitted the addresses of another young man after he had become enamoured of her. But he repented after he had killed her, took out the child alive, and delivered him to be educated by the physician Chiron, ‡who taught him his own art: the youth made so great a progress in it, that because he restored health to the sick, and gave safety

* Ab αλευω erro.

† Βελλεροφοντος γραμματα, *Bellerophontis literæ* usitatius dictæ, *Literæ Uriæ*.

‡ Ovid Met. 1.

to those whose condition was desperate, he was thought to have a power of recalling the dead to life again. Upon this Pluto, the king of hell, *complained to Jupiter that his revenue was very much diminished, and his subjects taken from him by means of Æsculapius; and at length, by his persuasion, Jupiter killed him with a stroke of thunder.

He wears a crown of laurel, because that tree is powerful in curing many diseases. By the knots in his staff, is signified the difficulty of the study of physic. He has dogs painted about him, and dogs in his temple; because many believe that he was born of uncertain parents, and exposed, and afterward nourished by a bitch. †Others say, that a goat, which was pursued by a dog, gave suck to the forsaken infant; and that the shepherds saw a lambent flame playing about his head, which was a prognostication of his future divinity. The Cyrenians used to offer a goat to him in the sacrifices; either because he was nourished by a goat, as was said, ‡or because a goat is always in a fever; and therefore a goat's constitution is very contrary to health. §Plato says, that they used to sacrifice dung-hill cocks to him, which are deemed the most vigilant of all birds; for of all virtues, watchfulness is chiefly necessary to a physician.

Æsculapius was worshipped first at Epidaurus, where he was born; afterward at Rome, because, on being sent for thither, he delivered the city from a dreadful pestilence. For which reason, a temple was dedicated to him in an island in the mouth of the Tiber, where he was worshipped under the form of a great serpent; for when the Romans came to Epidaurus to transport the god thence; a great ser-

* Virg. Æn. 7.
† Lactant. de fals. Religo. Pacan. in Corinth.
‡ Didym. l. 3. Nat. Cum.
§ In Phædone.

pent entered the ship, which they believed was Æsculapius; and brought it to Rome with them. Others tell the story thus: when the Romans were received by the people of Epidaurus with all kindness, and were carried into the temple of Æsculapius; the serpent, under whose image they worshipped that god, went voluntarily into the ship of the Romans.

I can tell you nothing of the children of Æsculapius, except their names. He had two sons, called Machaon and Podalirius, both famous physicians, who followed Agamemnon, the general of the Grecians, to the Trojan war, and were very serviceable among the soldiers; and two daughters, Hygiœa (though some think this was his wife) and Jaso.

Chiron, his master, was a Centaur, and the son of Saturn and Phillyra; for when Saturn embraced that nymph, he suddenly changed himself into a horse, because his wife Ops came in. Phillyra was born a creature, in its upper parts like a man, in its lower parts like a horse. She called it Chiron; when he grew up, he betook himself to the woods; and there, learned the virtues of herbs, he became a most excellent physician. For his skill in physic, and for his other virtues, which were many, he was appointed tutor to Achilles; he also instructed Hercules in astronomy, and taught Æsculapius physic. At last, when he handled Hercules' arrows, one of them dipped in the poisonous blood of the Lernæan hydra, fell upon his foot, and gave him a wound that was incurable, and pains that were intolerable; insomuch that he desired to die, but could not, because he was born of immortal parents. Therefore, at length the gods translated him into the firmament, where he now remains; for he became a constellation called Sagittarius, which is placed in the zodiac.

QUESTIONS FOR EXAMINATION.

Who was Perseus?
What order did Acrisius give with regard to his grandson, and how was the child saved?
What were the exploits of Perseus?
What is said of Medusa's head, and what happened when it was cut off?
How is Pegasus described?
For what was Bellerophon famous?
Give the circumstances attending his history.
What is meant by "Bellerophon's letters;" and what else are they called?
Who was Æsculapius?
What became of his mother?
Under whose care was Æsculapius brought up?
What complaint was made against him?
Why does he wear a crown of laurel; and what do the staff and dogs signify?
Why were goats and cocks sacrificed to him?
Where was he first worshipped; and why was he adored under the form of a serpent?
Who were Æsculapius's children?
What is the history of Chiron?

CHAPTER II.

PROMETHEUS. ATLAS.

Prometheus, the son of Japetus, and the father of Deucalion, was the first, as we find in history, that formed man out of clay; which he did with such art and skill, that Minerva was amazed, and proffered to procure him any thing from heaven; which would complete his work. Prometheus answered, that he did not know what in heaven would be useful to him, since he had never seen heaven. Therefore Minerva carried him up into heaven, and showed him all its wonders. He observed that the heat of the sun would be very useful in animating the man which he had formed; therefore he lighted a stick by the wheel of the sun's chariot, and carried it lighted with him to the earth. This theft displeased Jupiter so much, that he sent Pandora into the world to Pro-

metheus, with a box filled with all sorts of evils. Prometheus, fearing and suspecting the matter, refused to accept it; but his brother Epimetheus was not so cautious; for he took it and opened it, and all the evils that were in it flew abroad among mankind. When he perceived what he had done, he immediately shut the box again, and by good fortune hindered Hope from flying away, which stuck to the bottom of the box. You may remember how sweetly Horace speaks of this theft of Prometheus.

"Audax omnia perpeti
Genus humana ruit per vetitum nefas.
Audax Japeti genus
Ignem fraude mala gentibus intulit;
Post ignem ætherea domo
Subductum, macies et nova febrium
Terris incubuit cohors:
Semotique prius tarda necessitas
Lethi corripuit gradum." *Carm.* l. 1.

No pow'r the pride of mortals can control:
Prone to new crimes, by strong presumption driv'n,
With sacrilegious hands Prometheus stole
Celestial fire, and bore it down from heav'n:
The fatal present brought on mortal race
An army of diseases; death began
With vigour then, to mend its halting pace,
And found a more compendious way to man.

Jupiter punished Prometheus in this manner: he commanded Mercury to bind him to the mountain Caucasus; and then he sent an eagle to him there, which continually gnawed his liver. Yet some say, that he was not punished because he stole fire from heaven, but because he had made a woman, which, they say, is the most pernicious creature in the world.

Prometheus had been serviceable to Jupiter, for he discovered to him his father Saturn's conspiracy, and prevented the marriage of Jupiter and Thetis, which he foresaw would be fatal; therefore Jupiter suffered Hercules to shoot the eagle, and set Prometheus at liberty.

This perhaps is the meaning of this fable: Prometheus, whose name is derived *from a word denoting foresight and providence, was a very prudent person; and because he reduced men, who before were rude and savage, to the precepts of humanity, he was feigned thence to have made men out of dirt: and because he was diligent in observing the motions of the stars from the mountain Caucasus, therefore they said that he was chained there. To which they added, that he stole fire from the gods, because he invented the way of striking fire by means of the flint; or was the first that discovered the nature of lightning. And lastly, because he applied his mind to study with great care and solicitude, therefore they imagined an eagle preying upon his liver continually.

We have said that Prometheus was the father of Deucalion, who was king of Thessaly. During his reign, there was so great a deluge, that the whole earth was overflowed by it, and all mankind entirely destroyed, excepting only Deucalion and Pyrrha his wife, who were carried in a ship upon the mountain Parnassus; and when the waters were abated, they consulted the oracle of Themis, to know by what means mankind should again be restored. The oracle answered that mankind would be restored if they cast the bones of their great mother behind them. By *great mother* the oracle meant the *earth;* and by her *bones*, the *stones;* therefore casting the stones behind their back, a prodigious miracle ensued; for those stones that were thrown by Deucalion became men, and those that were thrown by Pyrrha became women.

——————" Saxa
Missa viri manibus faciem traxere verilem;
Et de fœmineo reparata est fœmina jactu.

* Απο της προμηθιας, id est, providentia. Pausan. in Eliac.

Inde genus durum sumus, experiensque laborum;
Et documenta damus, qua simus origine nati." *Ov. Met.* 1.

——————And of the stones
Those thrown by th' man the form of men endue;
And those were women which the woman threw.
Hence we, a hardy race, inur'd to pain;
Our actions our original explain.

The occasion of which fable was this: Deucalion and his wife were very pious, and by the example of their lives, and the sanctity of their manners, they softened the men and women, who before were fierce and hard like stones, into such gentleness and mildness, that they observed the rules of civil society and good behaviour.

Atlas, king of Mauritania, the son of Japetus, and brother of Prometheus, is represented as sustaining the heavens on his shoulders. He was forewarned by an oracle that he would be almost ruined by one of the sons of Jupiter, and therefore resolved to give entertainment to no stranger at all. At last Perseus, who was begotten by Jupiter, travelled by chance through Atlas' dominions, and designed, in civility, to visit him. But the king excluded him the court, which inhumanity provoked him so much, that putting his shield before the eyes of Atlas, and showing him the head of Medusa, he turned him into the mountain of his own name; which is of so great height that it is believed to touch the heavens. Virgil makes mention of him in the fourth book of his Æneid.

——"Jamque volans apicem et latera ardua cernit
Atlantis duri, cœlumque vertice fulcit:
Atlantis, cinctum assidue cui nubibus atris
Piniferum caput, et vento pulsatur et imbri:
Nix humeros infusa tegit; tum flumina mento
Præcipitant senis, et glacie riget horrida barba."

Now sees the top of Atlas as he flies,
Whose brawny back supports the starry skies:

Atlas, whose head with piny forests crown'd
Is beaten by the winds, with foggy vapours bound:
Snows hide his shoulders; from beneath his chin
The founts of rolling streams their race begin.

The reason why the poets feigned that Atlas sustained the heavens on his shoulders, was this: Atlas was a very famous astronomer, and the first person who understood and taught the doctrine of the sphere; and on the same account the poets tell us, that his daughters were turned into stars.

By his wife Pelione he had seven daughters, whose names were Electra, Halcyone, Celæno, Maia, Asterope, Taygete, and Merope; and they were called by one common name, Pleiades; and by his wife Æthra he had seven other daughters, whose names were Ambrosia, Euloria, Pasithœ, Coronis, Plexaris, Pytho, and Tyche; and these were called by one common name, Hyades, from *a word which in the Greek language signifies "to rain," because, when they rise or set, they are supposed to cause great rain; and therefore the Latins called them *Suculæ*, that is, "swine," because the continual rain that they cause makes the roads so muddy, that they seem to delight in dirt, like swine. Others derive their name from Hyas, their brother, who was devoured by a lion: his sisters were so immoderately afflicted and grieved at his death, that Jupiter in compassion changed them into seven stars, which appear in the head of Taurus. And they are justly called Hyades, because showers of tears flow from their eyes to this day.

The Pleiades derive their name from a Greek word signifying †"sailing." From whence these stars rise, they portend good weather to navigators.

* Απο του υειν, id est, pluere.
"Navita quas Hyades Graius ab imbre vocat."
From rain the sailors call them Hyades.

† Απο του πλειν a navigando, commodum enim tempus navigationi ostendunt.

Because they rise in the *spring time, the Romans call them Virgiliæ. Yet others think that they are called Pleiades †from their number, since they never appear single, but altogether, except Merope, who is scarcely ever seen; for she is ashamed that she married Sisyphus, a mortal man, when all the rest of the sisters married gods: others call this obscure star Electra, because she held her hand before her eyes, and would not look upon the destruction of Troy. The Hyades were placed among the stars because they bewailed immoderately the death of their brother Hyas; and the Pleiades were translated into heaven, because they incessantly lamented the hard fate of their father Atlas, who was converted into a mountain. But let us speak a little about their uncle Hesperus.

Hesperus was the brother of Atlas, and because he lived some time in Italy, that country was called anciently Hespera from him. He frequently went up to the top of the mountain Atlas to view the stars. At last he went up and came down from the mountain no more. This made the people imagine that he was carried up into heaven; upon which they worshipped him as a god, and called a very bright star from his name Hesperus, Hesper, Hesperugo, Vesper and Vesperugo, which is called the evening star, when it sets after the sun; but when it rises before the sun, it is called φωσφορος [*Phosphorus*] or Lucifer; that is the morning star. Further, this Hesperus had three daughters, Egle, Prethusa, and Hesperethusa; who in general were called the Hesperides. It was said, that in their gardens, trees were planted that bore golden fruit; and that these trees were guarded by a watchful dragon, which Hercules killed, and then carried away the golden apples.

* Virgiliæ dictæ a verno tempore quod exoriuntur.

† Quasi πλειονες, hoc est, plures, quod numquam singulæ appareant, sed omnes simul.

Hence the phrase, *to give some of the apples of the Hesperides; that is, to give a great and splendid gift.

QUESTIONS FOR EXAMINATION.

Who was Prometheus?
What did he bring from heaven?
What did Jupiter do in consequence?
How did Jupiter punish Prometheus?
Why did he set him at liberty?
From what is the name of Prometheus derived, and what is the meaning of the fable?
What is the story of Deucalion?
How is Atlas represented, and how was he changed into a mountain?
Why has Atlas the world on his shoulders?
Who were his daughters?
From what do the Hyades derive their name?
Whence are the Pleiades named?
What is said of Hesperus?

CHAPTER VI.

ORPHEUS AND AMPHION. ACHILLES.

Orpheus and Amphion are drawn in the same manner, and almost in the same colours, because they both excelled in the same art, namely, in music; in which they were so skilful, that by playing on the harp they moved not only men, but beasts, and the very stones themselves.

Orpheus, the son of Apollo by Calliope the Muse, with the harp that he received from his father, played and sang so sweetly, that he tamed wild beasts, stayed the course of rivers, and made whole woods follow him. He descended with the same harp into hell, to recover, from Pluto and Proserpine, his wife Eurydice, who had been killed by a serpent, when she fled from the violence of Aristæus. Here he so

* Μῆλα Ἐσπερίδων δώρησαι, id est, mala Hesperidum largiri.

charmed both the king and queen with the sweetness of his music, that they permitted his wife to return to life again, upon this condition, that he should not look upon her till they were both arrived upon the earth: but so impatient and eager was the love of Orpheus, that he could not perform the condition; therefore, she was taken back into hell again. Upon this, Orpheus resolved for the future to live a widower: and with his example alienated the minds of many others from the love of women. This so provoked the Mænades and Bacchæ, that they tore him in pieces: though others assign another reason of his death, which is this: the women, by the instigation of Venus, were so inflamed with the love of him, that, quarrelling with one another who should have him, they tore him in pieces. His bones were afterward gathered by the Muses, and reposed in a sepulchre, not without tears; and his harp was made the constellation Lyra.

Amphion was the son of Jupiter by Antiope. He received his lute and harp from Mercury; and with the sound thereof moved the stones so regularly, that they composed the walls of the city of Thebes.

"Dictus et Amphion, Thebanæ conditor urbis,
Saxa movere sono testudinis, et prece blanda
Ducere quo vellet." *Hor. de Art. Poet.*

Amphion too, as story goes, could call
Obedient stones to make the Theban wall.
He led them as he pleas'd: the rocks obey'd,
And danc'd in order to the tunes he play'd.

The occasion of which fable was this: Orpheus and Amphion were both men so eloquent, that they persuaded those who lived a wild and savage life before, to embrace the rules and manners of civil society.

Arion is a proper companion for these two musicians, for he was a lyric poet of Methymna, in the island of Lesbos, and gained immense riches by his

art. When he was travelling from Lesbos into Italy, his companions assaulted him to rob him of his wealth; but he entreated the seamen to suffer him to play on his harp, before they cast him into the sea: he played sweetly, and then threw himself into the sea, where a dolphin, drawn thither by the sweetness of his music, received him on his back, and carried him to Tenedos.

"Ille sedet, citharamque tenet, pretiumque vehendi
Cantat, et æquoreas carmine mulcet aquas."—*Ov. Fast.* 2.

He on his crouching back sits all at ease,
With harp in hand, by which he calms the seas,
And for his passage with a song he pays.

The dolphin for this kindness was carried into heaven, and made a constellation.

Achilles was the son of Peleus by Thetis. His mother plunged him in the Stygian waters when he was an infant, which made his whole body ever after invulnerable, excepting that part of his foot by which he was held when he was washed. Others say, that Thetis hid him in the night under a fire, after she had anointed him in the day with ambrosia; whence at first he was called Pyrisous, because he escaped safe from the fire; and afterward Achilles, *because he had but one lip, for he licked the ambrosia from his other lip, so that the fire had power to burn it off. Others again report, †that he was brought up by Chiron the Centaur, and fed, instead of milk, with the entrails of lions, and the marrow of bears: so that by that means he received immense greatness of soul, and mighty strength of body. From him those who greatly excelled in strength, were called Achilles, ‡and an argument is called Achilleum, when no objection can weaken or disprove it.

* Ab α priv, et χειλος, labrum; quasi sine labro.
† Apoll. l. 3. Eurip. in Iphig.
‡ Gell. l. 2. c. 11.

Thetis, his mother, had heard from an oracle, that he should be killed in the expedition against Troy. On the other hand, Calchas, the diviner, had declared, that Troy could not be taken without him. By the cunning of Ulysses he was forced to go: for when his mother Thetis hid him in a boarding-school (in Gynecæo) in the island of Scycros, one of the Cyclades, in the habit of a virgin, among the daughters of king Lycomedes, Ulysses discovered the trick: he went thither in the disguise of a merchant, and took with him several goods to sell. The king's daughters, began to view and handle curiously the bracelets, the glasses, and necklaces, and such like women's ornaments; but Achilles, on the contrary laid hold of the targets, and fitted the helmets to his head, and brandished the swords, and placed them to his side. Thus Ulysses plainly discovered Achilles from the virgins, and compelled him to go to the war: after that Vulcan, by Thetis' entreaty, had given him impenetrable armour. Achilles at Troy killed Hector, the son of Priamus; and was killed himself by Paris, by a trick of Polyxena: and all the Nymphs and Muses are said to have lamented his death.

This Polyxena was the daughter of Priamus, king of Troy, a virgin of extraordinary beauty. Achilles by chance saw her upon the walks of the city, and fell in love with her, and desired to marry her. Priamus consented. They met in the temple of Apollo to solemnize the marriage; where Paris, the brother of Hector, coming in privately, and lurking behind Apollo's image, shot Achilles suddenly with an arrow, in that part of his foot in which only he was vulnerable. After this Troy was taken, and the ghost of Achilles demanded satisfaction for the murder, which the Grecians appeased by offering the blood of Polyxena.

QUESTIONS FOR EXAMINATION.

Who were Orpheus and Amphion, and in what did they excel?
What is related of Orpheus?
Who was Amphion, and what was the occasion of the fable?
Who was Arion, and what is related of him?
Who was Achilles, and what is reported of him during his infancy?
In what did Achilles excel; and what is the nature of the argument named after him?
Why and how was he forced into the Trojan war?
What hero did he kill, and by whom was he slain?
How was he killed, and what did the Grecians do to appease his ghost?

CHAPTER VII.

ULYSSES. ORION.

Ulysses was so named, because when his mother was travelling, as some say, in the island of Ithaca; as others say, in Bœotia, she fell down on the *road, and brought him into the world. He was the son of Lærtes and Anticlea. His wife was Penelope, a lady highly famed for her prudence and virtue. He was unwilling that the Trojan war should part him and his dear wife; therefore, to avoid the expedition, he pretended to be mad, joining the different beasts to the same plough, and sowing the furrows with salt. But this pretence was detected by Palamedes, who laid his infant son in the furrow, while Ulysses was ploughing, to see whether he would suffer the plough share to wound him or not. When Ulysses came where his son lay, he turned the plough, and thus it was discovered that he was not a madman, and he was compelled to go to the war. There he was very serviceable to the Grecians, and was almost the sole occasion of taking the town. He forced Achilles from his retreat, and obtained the arrows of Hercules from Philoctetes, which he brought against

* Græce Ὀδυσσευς, ab ὁδος via; quod in ipsa via ejus mater iter faciens lapsa illum peperit Vide Nat. Com. et Hom. in Odyss.

Troy. He took away the ashes of Laomedon, which were preserved upon the gate Scæa in Troy. He stole the Palladium from the city; killed Rhœsus, king of Thrace, and took his horses, before they had tasted the water of the river Xanthus. In which things the destiny of Troy was wrapped up: for if the Trojans had preserved them, the town could never have been conquered. He contended with Ajax the son of Telamon and Hesione, who was the stoutest of all the Grecians except Achilles, before judges, for the arms of Achilles. The judges were persuaded by the eloquence of Ulysses, gave sentence in his favour, and assigned the arms to him. This disappointment made Ajax mad, upon which he killed himself, and his blood was turned into the violet.

When Ulysses departed from Troy to return home, he sailed backward and forward ten years; for contrary winds and bad weather hindered him from getting home. During which time, 1. He put out the eye of Polyphemus with a firebrand; and then sailing to Æolia, he there obtained from Æolus all the winds which were contrary to him, and put them into leathern bags. His companions, believing that the bags were filled with money, and not with wind, intended to rob him; therefore, when they came almost to Ithaca, they untied the bags, and the winds gushed out, and blew him back to Æolia again. 2. When Circe had turned his companions into beasts, he first fortified himself against her charms with the antidote that Mercury had given him, and then ran into her cave with his sword drawn, and forced her to restore his companions to their former shapes again. After which he and Circe were reconciled, and he had by her Telegonus. 3. He went down into hell to know his future fortune from the prophet Tiresias. 4. When he sailed to the islands of the Sirens, he stopped the

ears of his companions, and bound himself with strong ropes to the ship's mast: by these means he avoided the dangerous snares, into which, by their charming voices, they led men. 5. And lastly, after his ship was broken and wrecked by the waves, he escaped by swimming; and came naked and alone to the port of Phæacia, where Nausica, the daughter of king Alcinous, found him hidden among the young trees, and entertained him civilly. When his companions were found, and the ship refitted, he was sent asleep into Ithaca, where Pallas awaked him, and advised him to put on the habit of a beggar. Then he went to his neat-herds, where he found his son Telemachus; and from them he went home in a disguise; where, after he had received several affronts from the wooers of Penelope, by the assistance of the neat-herds, and his son, to whom he discovered himself, he set upon them, and killed them every one; and then received his Penelope.

Penelope, the daughter of Icarus, was a rare and perfect example of chastity. For though it was generally thought that her husband Ulysses was dead, since he had been absent from her twenty years, yet neither the desires of her parents, nor the solicitations of her lovers, could prevail upon her to marry another man, and to violate the promises of constancy which she gave to her husband when he departed. And when many noblemen courted her, and even threatened her with ruin unless she declared which of them should marry her, she desired that the choice might be deferred till she had finished a piece of needle-work, about which she was then employed: but undoing by night what she had worked by day, she delayed them till Ulysses returned and killed them all. Hence came the proverb, *"to weave Penelope's web;" that is, to

* *Penelopes telam texere'* id est, inanem operam sumere. Vid. Erasm. Adag.

labour in vain; when one hand destroys what the other has wrought.

Orion, when young, was a constant companion of Diana: but because his love to the goddess exceeded the bounds of modesty, or because, as some say, he extolled the strength of his own body, and boasted that he could outrun and subdue the wildest and fiercest beasts, his arrogance grievously displeased the Earth; therefore she sent a scorpion, which killed him. He was afterward carried to the heavens, and there made a constellation; which is thought to predict foul weather when it does not appear, and fair when it is visible; whence the poets call him *tempestuous, or stormy Orion.

QUESTIONS FOR EXAMINATION.

From what did Ulysses derive his name?
How did he excuse himself from going to the Trojan war, and how was the artifice detected?
What exploits did he perform at Troy?
What was the contention between him and Ajax, and what was the consequence of it?
What acts did he perform during his return?
What happened to him in Ithaca?
What is said of Penelope, and whence is the origin of the phrase, "To weave Penelope's web?"
What is said of Orion?
What does the constellation predict?

CHAPTER VIII.

OSIRIS, APIS, SERAPIS.

Osiris, Apis, and Serapis, are three different names of one and the same god. Osiris was the

* Nimbosus Orion. Virg. Æn. nam ὠριων significat *turbo moveo*, unde etiam ipse nomen sumpsisse a nonnullis judicatur.

son of Jupiter, by Niobe, the daughter of Phoroneus; and was king of the Argives many years. He was stirred up, by the desire of glory, to leave his kingdom to his brother Ægialus, and to sail into Egypt, to seek a new name and new kingdoms. The Egyptians were not so much overcome by his arms, as obliged to him by his courtesies and kindness. After this he married Io, the daughter of Inachus, whom Jupiter formerly turned into a cow; but, when by her distraction she was driven into Egypt, her former shape was again restored, and she married Osiris, and instructed the Egyptians in letters. Therefore, both she and her husband attained to divine honours, and were thought immortal by that people. But Osiris showed that he was mortal; for he was killed by his brother Typhon. Io (afterward called Isis) sought him a great while; and when she had found him at last in a chest, she laid him in a monument in an island near to Memphis, which island is encompassed by that sad and fatal lake, the Styx. And because when she sought him she had used dogs, who by their excellent virtue of smelling might discover where he was hidden, thence the ancient custom came, that dogs went first in an anniversary procession in honour of Isis. And the people carefully and religiously worshipped a god with a dog's head, called Anubis; which god the poets commonly call *Barker, "a god half a dog, a dog half a man." He is also called Hermanubis; because his sagacity is so great that some think him to be the same with Mercury. But let us return to Osiris and Isis.

After the body of Osiris was interred, there appeared to the Egyptians a stately, beautiful ox; the Egyptians thought that it was Osiris, therefore

* Latratorem, semicanem Deum, Virg. Æn. 8.

they worshipped it, and called it Apis, which in the Egyptian language signifies an "ox." But because the body, after his death, was found shut up in a *chest, he was afterward from this called Sorapis, and by the change of a letter Serapis; as we shall see more clearly and particularly by and by, when I have observed what Plutarch says, that Osiris was thought to be the Sun. His name comes from *os*, which in the Egyptian language signifies "much," and *iris*, an "eye;" and his image was a sceptre, in which was placed an eye. So that Osiris signifies the same as πολυοφθαλμος [*polyophthalmos*,] "many-eyed," which agrees very well to the Sun, who seems to have as many eyes as he has rays, by which he sees, and makes all things visible.

Some say that Isis is Pallas, others Terra, others Ceres, and many the Moon; for she is painted sometimes horned, as the moon appears in the increase, and wears black garments; because the moon shines in the night. In the right hand she held a cymbal, and in her left a bucket. Her head was crowned with the feathers of a vulture; for among the Egyptians that bird is sacred to Juno; and therefore they adorned the tops of their porches with the feathers of a vulture. The priests of Isis, called after her own name Isiaci, abstained from the flesh of swine and sheep, and they used no salt to their meat. They shaved their heads, they wore paper shoes, and a linen vest, because Isis first taught the use of flax; and hence she is called Linigera, and also Inachis, from Inachus, her father. By the name of Isis, is usually understood "wisdom:" and accordingly, upon the pavement of the temple, there was this inscription:

* Σορος significat arcam, in qua inventum est illius corpus inclusum.

*"I am every thing that hath been, and is, and shall be; nor hath any mortal opened my veil."

By the means of this Isis, †Iphis, a young virgin of Crete, the daughter of Lygdus and Telethusa, was changed into a man. For when Lygdus went a journey, he enjoined his wife, who was then pregnant, if she brought a daughter, that she should not educate her, but leave her exposed in the fields to perish by want. Telethusa brought forth a daughter, but was very unwilling to lose her child; therefore she dressed it in a boy's habit, and called it Iphis, which is a common name to boys and girls. The father returned from his journey, and believed both his wife and his daughter, who personated a son: and as soon as she was marriageable, her father, who still thought that she was a man, married her to the beautiful Ianthe. As they went to the temple to celebrate the marriage, the mother was much concerned, and begged the favourable assistance of Isis, who heard her prayers, and changed Iphis into a most beautiful young man. Now let us come to Serapis and Apis again.

Though Serapis was the god of the Egyptians, yet he was worshipped in Greece, ‡especially at Athens, and also at Rome. Among the different nations he had different names: for he was called sometimes Jupiter Ammon, sometimes Pluto, Bacchus, Æsculapius, and sometimes Osiris. His name was reckoned abominable by the Grecians; for all names of seven letters, επταγραμματα [*heptagrammata*] are by them esteemed infamous. Some say that Ptolemy, the son of Lagus, procured the effigies of him at Pontus, from the king of Sinope, and

* Ἐγω ειμι παν το γεγονος και ον, και εσομενον και το εμον πεπλον ουδεις των Σνητων απεκαλυψεν. Ego sum quicquid fuit est erit; nec meum quisquam motalium peplum retexit. Plut in Iside.

† Ovid. Met. 9.

‡ Pausan. in Attic.

dedicated a magnificent temple to him at Alexandria. Eusebius calls him the "Prince of evil demons:" a flasket was placed upon his head and near him lay a creature with three heads; a dog's on the right side, a wolf's on the left, and a lion's head in the middle: a snake with his fold encompassed them, whose head hung down upon the god's right hand, with which he bridled the terrible monster.

Apis was king of the Argivi, and being transported thence into Egypt, he became Serapis, or the greatest of all the gods of Egypt. After the death of Serapis, the ox that we mentioned a little before, succeeded in his place. *Pliny describes the form and quality of this ox, thus: An ox, in Egypt, is worshipped as a god: they call him Apis. He is thus marked: there is a white shining spot upon his right side, horns like the moon in its increase, and a nose under its tongue, which they call *cantharus*. His body, says Herodotus, was all black: in his forehead he had a white square shining figure; the effigies of an eagle in his back; and beside the *cantharus* in his mouth, he had hair of two sorts in his tail. But Pliny goes on: if he lives beyond an appointed period of time, they drown him in the priests' fountain; then the priests shave their heads, mourn and lament, and seek another to substitute in his room. When they have found one, he is brought by the priests to Memphis. He hath two chapels or chambers, which are the oracles of the people; in one of them he foretels good, in the other evil.

QUESTIONS FOR EXAMINATION

What was Osiris; whom did he marry; and what is told of his wife?

What was Io afterwards called, and why did dogs go first in the procession devoted to her?

* Plin. Hist. Nat. l. 8. c. 40.

Who was Anubis?

What was Apis; why was the name Osiris changed to Serapis; and what does Osiris signify?

Who was Isis; what is said of her; and what is signified by the name?

How was Iphis changed into a man, and what was the cause of this metamorphosis?

Under what name has Serapis been worshipped?

How is he denominated by Eusebius; and what symbols are connected with him:

Who was Apis; and how is he described by Pliny?

APPENDIX.

OF THE VIRTUES AND VICES WHICH HAVE BEEN DEIFIED.

CHAPTER I.

THE VIRTUES AND GOOD DEITIES.

The ancients not only worshipped the several species of virtues, but also Virtue herself, as a goddess. Therefore, first of her, and then of the others.

Virtue derives her name from *vir*, because virtue is the most manly ornament. She was esteemed a goddess, and worshipped in the habit of an elderly matron, sitting upon a square stone. *M. Marcellus dedicated a temple to her; and hard by placed another, that was dedicated to Honour: the temple of Virtue was the passage to the temple of Honour; hence by virtue alone true honour is attained. The priests sacrificed to honour with bare heads, and we usually uncover our heads when we see honourable and worthy men; and since honour itself is valuable and estimable, it is no wonder if such respect is shown in celebrating its sacrifices.

Fides had a temple at Rome, near the capitol, which †Numa Pompilius, it is said, first consecrated to her. ‡Her sacrifices were performed without slaughter or blood. The heads and hands of the

* Liv. l. 2.
† Cic. de Officiis.
‡ Dion. Halicarn. l. 2.

priests were covered with a white cloth when they sacrificed, because faith ought to be close and secret. Virgil calls her *Cana Fides, either from the candour of the mind, whence fidelity proceeds, or because faith is chiefly observed by aged persons. The symbol of this goddess was a white dog, which is a faithful creature. †Another symbol was two hands joined, or two young ladies shaking hands: for ‡by giving the right hand, they engaged their faith for their future friendship.

Hope had a temple at Rome, in the herb-market, which was unfortunately burnt down with lightning. §Giraldus says, that he has seen her effigies in a golden coin of the emperor Adrian. She was described in the form of a woman standing; her left hand lightly held up the skirts of her garments; she leaned on her elbow; and in her right hand held a plate, on which she was placed a *ciberium*, a sort of a cup fashioned to the likeness of a flower, with this inscription: SPES, P. R. "The Hope of the people of Rome." We have already related in what manner Hope was left and preserved in the bottom of Pandora's box.

Justice was described like a virgin, with a piercing, steadfast eye, a severe brow, her aspect awful, noble, and venerable. Alexander says, that among the Egyptians she had no head, and that her left hand was stretched forth, and open. The Greeks called her Astræa.

Attilius, the duumvir, dedicated a chapel to Piety, at Rome, in the place where that woman lived, who fed her mother in prison with the milk of her breasts. The story is thus: ‖the mother was punished with

* Serv. in l. et 8. Æn.
† Stat. Theb. 1.
‡ Dextra data fidem futuræ amicitiæ sancibant. Liv. l. 21.
§ Syntagm. l. 1.
‖ Plin. Hist. Nat. l. 7. c. 36.

imprisonment; her daughter, who was an ordinary woman, then gave suck; she came to the prison frequently, and the gaoler always searched her, to see that she carried no food to her mother: at last she was found giving suck to her mother with her breasts. This extraordinary piety of the daughter gained the mother's freedom; and they both were afterwards maintained at the public charge; and the place was consecrated to the goddess Piety. There is a like example in the *Grecian history, of a woman, who by her breasts nourished Cymon, her aged father, who was imprisoned, and supported him with her own milk.

The Athenians erected an altar to *Misericordia*, "Mercy;" †where was first established an Asylum, a place of common refuge to the miserable and unfortunate. It was not lawful to force any from thence. When Hercules died, ‡his kindred feared some mischief from those whom he had afflicted; therefore, they erected an asylum, or temple of mercy, at Athens.

Nothing memorable occurs concerning the goddess Clemency, unless that there was a temple erected to Clementia Cæsaris, "The Clemency of Cæsar," as we read in §Plutarch.

Two temples at Rome were dedicated to Chastity; the one to Pudicitia Patricia, which stood in the ox-market; the other to Pudicitia Plebeia, built by Virginia, the daughter of Aulus: for when she, who was born of a patrician family, ‖had married a plebeian, the noble ladies were mightily incensed, and banished her from their sacrifices, and would not suffer her to enter into the temple of Pudicitia

* Val. Max. l. 13.
† Pausan. in Attic.
‡ Serv. in Æn. 8.
§ In Vita Cæsaris.
‖ Liv. l. 10.

into which senatorian families only were permitted entrance. A quarrel arose upon this among the women, and a great breach was made between them. This induced Virginia, by some extraordinary action, to blot out the disgrace she had received; and therefore, she built a chapel in the long street where she lived, and adorned it with an altar, to which she invited the plebeian matrons; and complaining to them that the ladies of quality had used her so barbarously; "I dedicate," says she, "this altar to Pudicitia Plebeia; and I desire of you that you will as much adore Chastity, as the men do Honour; that this altar may be followed by purer and more chaste votaries than the altar of Pudicitia Patricia, if it be possible." It is said in history, that the women, who were contented at one marriage, were usually rewarded with a *crown of chastity.

Truth, the mother of Virtue, †is painted in garments as white as snow; her looks are serene, pleasant, courteous, cheerful, and yet modest; she is the pledge of all honesty, the bulwark of honour, the light and joy of human society. ‡She is commonly accounted the daughter of Time or Saturn; because truth is discovered in the course of time: but Democritus feigns that she lies hidden in the bottom of a well.

Good Sense, or Understanding, [*mens*,] was made a goddess by the Romans, §that they might obtain a sound mind. ‖An altar was built to her in the capitol, by M. Æmilius. ¶The prætor Attilius vowed to build a chapel to her; which he perform ed when he was created duumvir.

* Corona pudicitiæ. Val. Max. l. 2.
† Philost. in Heric. et Amp.
‡ Plut. in Quæst.
§ Aug. de Civ. Dei. 2.
‖ Cic. Nat. Deor. 2.
¶ Liv. 22 et 23.

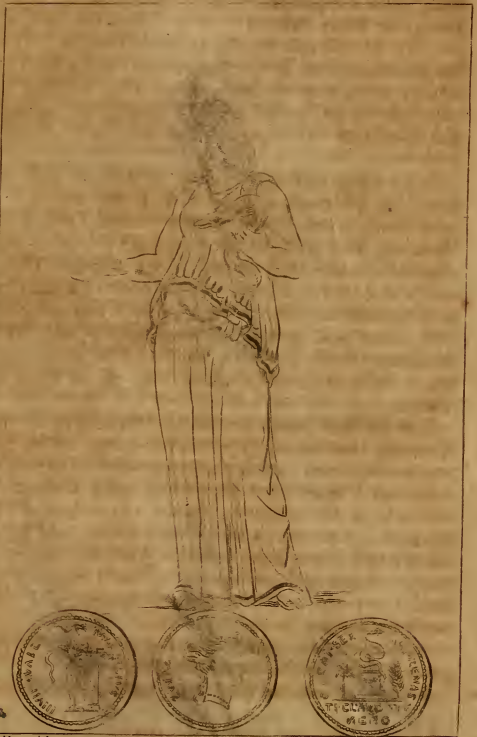
We shall find by *the concurrent testimony of many, that the goddess Concordia had many altars at several times dedicated to her; but she was especially worshipped by the ancient Romans. Her image held a bowl in her right hand, and a horn of plenty, or a sceptre from which fruit seemed to sprout forth, in her left. †The symbol of concord was two right hands joined together, and a pomegranate.

Pax was honoured formerly at Athens with an altar, ‡as Plutarch tells us. At Rome she had a most magnificent temple in the Forum, begun by Claudius, and finished by Vespasian; §which was afterwards consumed by fire under emperor Commodus. She was described in the form of a matron, holding forth ears of corn in her hands, and crowned with olives and laurel, or sometimes roses. Her particular symbol was a *caduceus*, a white staff borne by ambassadors when they go to treat of peace.

The goddess Salus was so much honoured by the Romans, that anciently several holy days were appointed in which they worshipped her. There was a gate at Rome called Porta Salutaris, because it was near to the temple of Salus. Her image was the figure of a woman sitting on a throne, and holding a bowl in her right hand. Hard by stood her altar, a snake twining round it, and lifting up his head toward it. The Augurium Salutis was formerly celebrated in the same place. It was a kind of divination, by which they begged leave of the gods that the people might pray for peace.

Fidelity, ‖says St. Augustine, had her temple and

* Liv. l. 9. Plut. in C. Gracch. Suct. in Tib.
† Lil. Gyr. synt. l. 1.
‡ Plut. in Cimon.
§ Herodot. l. 2.
‖ De Civ. Dei. 4.



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SALUS

altar, and sacrifices were performed to her. They represented her like a venerable matron sitting upon a throne, holding a white rod in her right hand, and a great horn of plenty in her left.

As the Romans were, above all things, careful of their liberty, especially after the expulsion of the kings, when they set themselves at liberty, so they built a temple to Liberty, among the number of their other goddesses.

The Romans invoked Pecunia as a goddess, that they might be rich. They worshipped the god Æsculanus, the father of Argentinus, that they might have plenty of brass and silver: and esteemed Æsculanus, the father of Argentinus, because brass money was used before silver. "I wonder," *says St. Augustine, "that Aurinus was not made a god after Argentinus, because silver money was followed by gold." To this goddess, Money, O how many apply their devotions to this day! what vows do they make, and at what altars do they importune, that they may fill their coffers! "If they have those gods," says †Menander, "gold and silver at home, ask whatever you please, you shall have it, the very gods themselves will be at your service."

Lycurgus ridiculously erected an image among the ‡Lacedæmonians, to the god Risus. The Thessalonians, of the city of Hypata, every year sacrificed to this god with great jollity.

The god Bonus Genius had a temple in the way that leads to the mountain Mænalus, as says Pausanius. At the end of the supper they offered a cup to him, filled with wine and water; which was call-

* Miror autem quod Argentinus non genuit Aurinum, quia et aurea pecunia subsecuta est. De Civ. Dei. l. 4.

† Hos Deos Aurum et Argentum, si domi habeas, quicquid voles, roga, tibi omnia aderunt, ipsos habebis, vel ministrantes Deos. Ap. Strob. or. de laude auri.

‡ Plut. in Lycurgo

ed "the grace cup." Some say the cup had more water than wine; others say the contrary.

QUESTIONS FOR EXAMINATION.

From what does the goddess Virtue derive her name?
To what does the temple of Virtue lead?
In what way did the priests sacrifice to Honour?
Where was the temple of Fides, and how are her sacrifices performed?
What were the usual symbols of Fides?
How is Hope described, and where was her temple?
How was Hope preserved to the inhabitants of the earth?
How is justice described?
Where was there a chapel dedicated to Piety, and what was the cause of it?
What temples were dedicated to Chastity?
How is Truth painted; whose daughter is she; and why?
Why was *mens* made a goddess?
How is Concordia described, and by what symbol is she known?
Where was Pax honoured, how is she described, and what is her peculiar symbol?
What is said of the goddess Salus?
How is Fidelity represented?
What is said of Liberty?
Why did the Romans invoke Pecunia as a goddess?
What was the saying of Menander?
Who sacrificed to Risus?
Where was there a temple dedicated to Bonus Genius, and what was offered to this god?

CHAPTER II.

THE VICES AND EVIL DEITIES.

I CALL those Evil Deities which oppose our happiness, and many times do us mischief. And first, of the Vices to which temples have been consecrated.

That Envy is a goddess, appears by the confession of Pallas, who owned that she was assisted by her, to infect a young lady, called Aglauros, with her poison. Ovid describes the house where

she dwells in very elegant verse, and afterward gives a most beautiful description of Envy herself.

"Protinus Invidiæ nigro squallentia tabo
Tecta petit. Domus est imis in vallibus antri
Abdita, sole carens, nec ulli pervia vento;
Tristis, et ignavi plenissima frigoris; et quæ
Igne vacet semper caligine semper abundet." *Met.* 2.

Then strait to Envy's cell she bends her way,
Which all with putrid gore infected lay.
Deep in a gloomy cave's obscure recess,
No beams could e'er that horrid mansion bless;
No breeze e'er fann'd it, but about it roll'd
Eternal woes, and ever lazy cold;
No spark shone there, but everlasting gloom,
Impenetrably dark, obscur'd the room.

"Pallor in ore sedet; macies in corpore toto;
Nusquam recta acies; livent rubigine dentes;
Pectora felle virent; lingua est suffusa veneno;
Risus abest, nisi quem visi movere dolores.
Nec fruitur somno, vigilantibus excita curis;
Sed videt ingratos, intabescitque videndo,
Successus hominum: carpitque, et carpitur una;
Suppliciumque suum est." *Met.* 2.

A deadly paleness in her cheeks are seen;
Her meager skeleton scarce cas'd with skin;
Her looks awry; an everlasting scowl
Sits on her brows; her teeth deform'd and foul;
Her breast had gall more than her breast could hold;
Beneath her tongue black coats of poison roll'd;
No smiles e'er smooth'd her furrow'd brows, but those
Which rise from common mischiefs, plagues, and woes:
Her eyes, mere strangers to the sweets of sleep,
Devouring spite for ever waking keep;
She sees blest men with vast successes crown'd,
Their joys distract her, and their glories wound:
She kills abroad, herself's consum'd at home,
And her own crimes are her perpetual martyrdom.

The vices Contumely and Impudence, were both adored as deities by the Athenians: and particularly, it is said, they were represented by a partridge; which is esteemed a very impudent bird.

The Athenians erected an altar to Calumny. Apelles painted her thus: There sits a man with

great open ears, inviting Calumny, with his hand held out, to come to him; and two women, Ignorance and Suspicion, stand near him. Calumny breaks out in a fury; her countenance is comely and beautiful, her eyes sparkle like fire, and her face is inflamed with anger; she holds a lighted torch in her left hand, and with her right twists a young man's neck, who holds up his hands in prayer to the gods. Before her goes Envy, on her side are Fraud and Conspiracy; behind her follows Repentance, clad in mourning and her clothes torn, with her head turned backward, as if she looked for Truth, who comes slowly after.

Fraud was described with a human face, and with a serpent's body: in the end of her tail was a scorpion's sting: she swims through the river Cocytus, and nothing appears above water but her head.

Pretronius Arbiter, where he treats of the civil war between Pompey and Cæsar, has given a beautiful description of the goddess Discordia.

Intremuere tubæ, ac scisso Discordia crine
Extulit ad superos Stygium caput. Hujus in ore
Concretus sanguis, comesaque lumina flebant;
Stabant ærata rubigine dentes,
Tabo lingua fluens, obsessa draconibus ora:
Atque inter toto laceratam pectore vestem,
Sanguineam tremula quatiebat lampada dextra"

The trumpets sound, and with a dismal yell
Wild Discord rises from the vale of hell
From her swell'd eyes there ran a briny flood,
And clotted gore upon her visage stood;
Around her head serpentine elf-locks hung,
And streams of blood flow'd from her sable tongue:
Her tatter'd clothes her yellow skin betray
(An emblem of the breast on which they lay;)
And brandish'd flames her trembling hand obey.

Fury is described sometimes chained, sometimes raging and revelling with her chains broke: but Virgil chooses to describe her bound in chains.

——— "Furor impius intus
Sæva sedens super arma, et centum vinctus ahenis
Post tergum nodis, fremit horridus ore cruento." *Æn.* 1.

———Within sits impious war
On cursed arms, bound with a thousand chains,
And, horrid with a bloody mouth complains.

Petronius describes her at liberty, unbound.

——— "Furor abruptis, ceu liber, habenis
Sanguineum late tollit caput; oraque mille
Vulneribus confossa cruenta casside velat.
Hæret detritus lævæ Mavortius umbo
Innumerabilibus telis gravis, atque flagranti
Stipite dextra minax terris incendia portat."

Disorder'd Rage, from brazen fetters freed,
Ascends to earth with an impetuous speed:
Her wounded face a bloody helmet hides,
And her left arm a batter'd target guides;
Red brands of fire supported in her right,
The impious world with flames and ruin fright.

*Pausanias and †Plutarch say, that there were temples dedicated to Fame. She is thus finely and delicately described by Virgil.

"Fama, malum quo non aliud velocius ullum,
Mobilitate viget, viresque acquirit enndo;
Parva metu primo; mox sese attollit in auras,
Ingrediturque solo, et caput inter nubila condit.
Illam terra parens ira irritata Deorum,
Extremam (ut perhibent) Cœo Enceladoque sororem
Progenuit; pedibus celerem et pernicibus alis:
Monstrum horrendum, ingens: cui quot sunt corpore plumæ,
Tot vigiles oculi subter (mirabile dictu)
Tot linguæ, totidem ora sonant, tot subrigit aures.
Nocte volat cœli medio terræque per umbram
Stridens, nec dulci declinat lumina somno.
Luce sedet custos, aut summi culmine tecti,
Turribus aut altis; et magnas territat urbes:
Tam ficti pravique tenax, quam nuncia veri." *Æn.* 4.

Fame, the great ill, from small beginning grows,
Swift from the first, and every moment brings

* Pausan. in Atti. † Plut. in Camillo.

New vigour to her flights, new pinions to her wings.
Soon grows the pigmy to gigantic size,
Her feet on earth, her forehead in the skies
Enrag'd against the gods, revengeful Earth
Produc'd her last of the Titanian birth.
Swift is her walk, more swift her winged haste,
A monstrous phantom, horrible and vast:
As many plumes as raise her lofty flight,
So many piercing eyes enlarge her sight;
Millions of op'ning mouths to Fame belong,
And ev'ry mouth is furnish'd with a tongue;
And round with list'ning ears the flying plague is hung.
She fills the peaceful universe with cries;
No slumbers ever close her wakeful eyes;
By day from lofty tow'rs her head she shows,
And spreads through trembling crowds disastrous news.
With court-informers' haunts, and royal spies,
Things done relates, not done she feigns, and mingles truth with lies:
Talk is her business, and her chief delight
To tell of prodigies; and cause affright.

Why was Fortune made a goddess, says *St. Augustine, since she comes to the good and bad without any judgment? She is so blind, that without distinction she runs to any body; and many times she passes by those that admire her, and sticks to those that despise her. So that Juvenal had reason to speak in the manner he does of her.

"Nullum numen abest si sit prudentia; sed te
Nos facimus, Fortuna, Deam, cœloque locamus." *Sat.* 20.

Fortune is never worshipp'd by the wise;
But she, by fools set up, usurps the skies.

Yet the temples that have been consecrated to her, and the names that she has had, are innumerable: the chief of them I will point out to you.

She was styled Aurea, or Regia Fortuna, and an image of her so called was usually kept in the emperor's chamber; and when one died, it was removed to the palace of his successor.

* Aug. de Civ. Dei. 1.

H. Moses del. G. Fairman Sculp.

FORTUNE

She is also called Cæca, "blind." Neither is she only, says *Cicero, blind herself, but she many times makes those blind that enjoy her.

She was called Muliebris, because the mother and the wife of Coriolanus saved the city of Rome. And when his image was consecrated in their presence, † it spoke these words twice: "Ladies you have dedicated to me as you should do."

Servius Tullus dedicated a temple to Fortuna Obsequens, because she obeys the wishes of men. The same prince worshipped her, and built her chapels; where she was called Primigenia, ‡because both the city and the empire received their origin from her; also Privata or §Propria, because she had a chapel in the court, which that prince used so familiarly, that she was thought to go down through a little window into his house.

Lastly, she was called Viscata, Viscosa, because we are caught by her, as birds are with birdlime; in which sense Seneca says, "kindnesses are birdlime."

Febris, Fever, had her altars and temples in the palace. She was worshipped that she should not hurt: and for the same reason they worshipped all the other gods and goddesses of this kind.

Fear and Paleness were supposed to be gods, and worshipped by Tullus Hostilius; ‖when in the battle between the Romans and the Vejentes it was told him that the Albans had revolted, and the Romans grew afraid and pale, for in this doubtful conjecture, he vowed a temple to Pallor and Pavor.

The people of Gadara made Poverty and Art goddesses; because the first whets the wit for the discovery of the other.

* Dei Amicitia.
† Rite me, Matronæ, dedicatis. Aug. de Civ. Dei. 4. Val Max. l. 2.
‡ Plutarch.
§ Ibid.
‖ Liv. l. 1.

Necessity and Violence had their chapel upon the Acro-Corinthus: but it was a crime to enter into it.

M. Marcellus dedicated a chapel to Tempestas, without the gate of Capena, after he had escaped a severe tempest in a voyage to the island of Sicily.

Both the Romans and Egyptians worshipped the gods and goddesses of Silence. The Latins particularly worshipped Ageronia and Tacita, whose image, they say, stood upon the altar of the goddess Volupia, with its mouth tied up and sealed; *because they who endure their cares with silence and patience, do by that means procure to themselves the greatest pleasure.

The Egyptians worshipped Harpocrates, as the "god of Silence," †after the death of Osiris. He was the son of Isis. They offered the first fruits of the lentils and pulse to him. They consecrated the tree *persea* to him; because the leaves of it were shaped like a tongue, and the fruit like a heart. He was painted naked in the figure of a boy, crowned with an Egyptian mitre, which ended at the points as it were in two buds; he held in his left hand a horn of plenty, while a finger of his right hand was upon his lip, thereby commanding silence. And therefore I say no more; neither can I better be silent, than when a god commands me to be so.

QUESTIONS FOR EXAMINATION.

How are the evil deities described?
How is it ascertained? &c.
Whom did the Athenians adore as deities?
How is Calumny painted by Apelles?
How was Fraud described?
Repeat the lines descriptive of Discord.
How is Fury described by Virgil?
What are the lines by Petronius?
Give me Virgil's fine description of Fame?

* Quod, qui suos angores (unde Angeronia dicta est) æquo animo ferunt, perveniunt ad maximam voluptatem.

† Epiph. 3. contra Hæreses

H.Moses del. C.Fairman Sculp.

HARPOCRATES

How is Fortune described?
What does Juvenal say of her?
How is she described by Cicero?
What did Servius Tullus do with respect to Fortune?
Why was Fortune called Viscosa, and what was Seneca's phrase?
Why was Febris worshipped?
By whom were Fear and Paleness worshipped?
Why, and by whom were Poverty and Art deified?
What is said of Necessity and Violence?
Who dedicated a temple to Tempestas; and why did he do so?
Who worshipped the gods and goddesses of Silence?
Whom did the Latins worship, and why?
Whom did the Egyptians worship?
How is Harpocrates painted?

THE END.

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